

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK

NEW YORK: SATURDAY, MARCH 27, 1886.

Price-Tiering Cases

We have sought for the cause of the slovenliness of musical speech, and think we have found it in the fact that nine-tenths of our singers are educated by foreign masters, whose ears, not being attuned to the accents of our most cranky tongue, cannot perceive the fault committed by these pupils, but suffer them to mouth and slobber the wretched syllables till

At the Theatres.

Paul Warde opened his second starring engagement in this city at the Third Avenue Theatre on Monday night. Mr. Warde appeared in the trying role of Virginia, with Henry Aveling and Miss Mittens Willett featured in the support. Mr. Warde gives a vigorous and altogether even portrayal of the character, heroic, affectionate and heart-breaking Roman father. It is difficult to win the American public to any other Virginia than that of the illustrious actor who recently passed away. He is buried in our hearts and memories as the ideal Roman parent and soldier. Mr. Warde is one of the candidates upon whom his mantle has been about to fall for some seasons—but the garment has not yet given way to the force of gravitation. However, there is much to commend and little to condemn in Mr. Warde's performance of Virginia. In the heat of passion he falls a little too much into rant. In the play of emotion he indulges too much in facial contortion. This was most palpable in the forum and in the scene where his mind has given way. For the most part his lines were delivered intelligently and forcibly, and the well known speeches never failed to evoke liberal applause. Mr. Warde was several times recalled by an audience that made up in enthusiasm what it lacked in size.

With one or two exceptions, Mr. Warde's support was lamentably weak. Henry Aveling was a very fine lullaby in stage presence and in acting. He has a deep, rich voice, but uses the loud pedal too freely. With such an organ, and in such a part, *placitissimo* should have been a little play. However, a better lullaby than that of Mr. Aveling is seldom seen on these boards. John E. Kallard was overweighed with Apollonius Claudius. He struggled bravely with the part, and deserves credit for his well-meant efforts. His conception was correct, but physique and voice were too weak. S. C. Dubois was sufficiently splendid as Dentatus. In action he was at home, but his delivery was jerky and staccato, and often his words could not be heard with distinctness. The not very prominent part of Numitorius was well played by G. A. Watson, and Walter Osmond was a graceful and fairly good Lucius. One or two parts in the mob stood out in relief. Mittens Willett presented a pale and life-like Virginia; but her movements were rather awkward and her range of facial expression rather limited. Miss Willett's appearance was suggestive of one who had recently risen from a sick bed. Always interesting in repose, in action she was a sort of mechanical doll. There was nothing striking in Sara Mannypenny's Serva; it was colorless. The tragedy was mounted as well as the abundant resources of the house would permit. Manager Prescott announced a good sale for the week, during which a varied repertoire was to be given. Next week, The Shogun.

Mezars, Merritt and Peitt's melodrama, The World, was presented to a large and demonstrative house at the People's Theatre on Monday night. The piece was very well staged, and it received an acceptable representation in the hands of a company whose names are for the most part unfamiliar to New York playgoers. Hamilton Harris gave a good performance of the hero, Sir Clement Huntingford, and succeeded in drawing forth frequent tokens of approval from the spectators. Thomas Q. Seabrooke made a clever and amusing, albeit somewhat broad, Mr. Jewell. The Martin Bandstand of M. J. Jordan and the Harry Hunt-band of Frank Harrington were conscientious and satisfactory characterizations. Bertha Conway acted Ned very nicely, and Amelia Watts as Mabel and Elvin Seabrooke as Mary Seabrooke were to be desired. As we have already said, the mounting was entirely equal to the requirements of the piece, the raft scene being made especially effective and realistic. The play should have a large week in its present habitat. The East side possibly may not want the earth, but they certainly desire The World, as was evidenced by their attendance and applause on Monday. Next week Shook and Cullen's company will appear here in A Prisoner for Life.

At the Windsor Theatre on Monday night Oliver Byron appeared as Hero, an Indian warrior; Oliver Doud Byron as General Ramsey, of the U. S. A.; and O. D. Byron as Donald McKay, another Indian, in the romantic drama called Hero; or, The Loves of Mount Shasta. The Byronic trio was greeted in a very cordial manner by a large house, and received several calls before the curtain. The acting of these characters and the piece itself have been commended upon at length in these columns on previous occasions. Kate Byron was pleasing as Isabel Wallace, and held the attention and sympathy of the audience. Of the supporting company most favor was achieved by Dickie Delaro, Lisle Leigh, Harry Hudson and J. P. Johnson. Next week, The Ivy Leaf.

A big audience gave Mr. and Mrs. George B. Knight a rousing welcome at the Grand Opera House on Monday evening, when they and their company were seen in that hilarious li comedy called sally absurdity, Over the Garden Wall. The piece has been garlanded with many new funiments since it was last seen here, and some political gags that catch the wildfire have been introduced. The entertainment is in all respects livelier and more laughable than ever. Mr. Knight, with his quaint sayings, comic songs and parodies, keeps the hearers in a roar of merriment, while George W. Munroe is still excruciatingly funny as Bridget, the prize domestic. His "Oh, did I hear you?" as usual brought down the house. Mrs. Knight dances almost as well as Rosina Vokes and sings much better. She received several encores. John Rice, Charles Shackford, Rosita Worrell and Kate De Fosse lent excellent assistance to the principals. Next week Lotta will fill an engagement in Mile. Nitouche.

Mr. Pastor presents the Howard Athenaeum company to his patrons this week. The performance they give is an enjoyable one, for there is not a dull or uninteresting feature on the bill. Among the performers are Ira Paine, John Jones, James Hoey and Hilda Thomas. The house of course sings his budget of per-

sonal songs. The Toy Pistol is to be kept on until Saturday week at the Comedy Theatre, and the company will start on a brief tour of the city. Mr. Hart and his clever company will start on a brief tour of the city. Mr. Hart's popularity has been such that his assistants are

absurdity, but the piece on which their labors are expended is the veriest bosh, and so their task and the star's is by no means an easy one. However, the individual specialties are decidedly clever in some instances, and these more or less atone for the inanities of the piece.

On Friday night there will be great going on at the Fourteenth Street Theatre in honor of Evangelina's two hundredth performance. The house is to be decorated with flowers and bunting, some new music introduced and several of the principals are to sport a change of costume. The people who attend are to receive tasteful souvenirs of the occasion in the form of artistic prints copied from the photographs that were recently taken by electric light after the performance. There will be eight of these neatly enclosed in an album, and they will preserve to posterity the glories of American extravaganzas. It will be a great night for the shy and elusive Mr. Rice.

The Templeton company finishes its successful engagement at Niblo's Garden on Saturday night. Next week the Kiralfys' Black Crook will come on with all its perennial attractions. The great-granddaughters of the original ballet will prouette as did their ancestors of yore, and the dude generation will probably put in an appearance to study the features which delighted their dandy ancestors. Those who are familiar with the latest thing in chorus-girls and tights will no doubt be on hand to compare the original article with its modern development.

There is already a demand for tickets to see the one hundred and fiftieth representation of One of Our Girls at the Lyceum Theatre, and to secure presentation copies of the dance piece which Helen Dauvray has composed to commemorate the event. Mr. Howard's bright comedy has enjoyed a success that is vouchsafed to few works of a similar class, and Miss Dauvray and her company, whose excellent acting has made the piece particularly pleasurable, can claim with the author an equal credit in its prosperity. The Lyceum has advanced under the present regime to a position of importance among our stock theatres, and if taste, skill and liberality be perseveringly continued, the future of the pretty house is assured beyond a doubt.

Independence Day is not to be the only moving event in the coming July. Beside the announcement that Dixey and Adonis are to desert us in that month, the glorious Fourth sinks to a place of secondary importance. Without the cheerful and susceptible statuette the town will be like a dog without a tail. Picture the sorrow of the dramatic chronicler when deprived of the proud privilege of keeping time for the long-distant burlesque! The visiting yokel, in despair of finding anything native sufficiently antique, will exclaim his favorite haunt, the Bijou, and mournfully spend his urban holiday reading the chestnuts on the Egyptian obelisk in the Central Park. Adonis and his diversified band of fun-makers can only be seen for about a hundred times more, and so intending visitors will please, etc., etc., ere these limited and golden opportunities are flown.

The engagement of Blackmail at the Stand-ard has not induced many people to venture within range. The melodrama is entirely unfitted for the house, and vice versa. At the popular combination houses there is scope for it, but not on a stage best adapted to music and mirth, and where the echoes of "The Flowers of Spring" yet linger. On Monday The Little Tycoon will be presented for the first time in New York with great pomp and circumstance. The opera is to be interpreted by a company whose names promise well, and no trouble or expense is being spared in getting up the scenery. Electric light apparatus has been put in, and the theatre, both before and behind the curtain, will be illuminated with incandescent lamps.

The Leather Patch stands in need of no additional press commendation. On all sides it has been stamped with unlimited approval, and, better still, the public is rushing to the Park Theatre like an engine to a fire after a general alarm. Mr. Harrigan's acting and that of his efficient aids keeps the audience in an almost incessant roar, excepting, of course, at the intervals where they are listening to or applauding Dave Abraham's captivating melodies. Professionals who have not been blessed all season with a methodical persimbling ghost can extract solace, if not satisfaction, by witnessing the nightly pedestrianism of Dennis McCarthy's spiritual double in Mr. Harrigan's enjoyable piece.

Engaged maintains a gratifying ascendancy at the Madison Square. Mr. Gilbert's delicious satire surely was never interpreted more in accord with the author's intentions, and there never was a time when the public was better equipped to fully appreciate its zestful flavor than at present. Gilbert's Broken Hearts will be put on next Tuesday.

The second week of The Jilt is attended with good houses at the Star Theatre. The comedy has made a decidedly favorable, if not a profound, impression, and Mr. Bouci cauld surrounded by skilful artists there is no doubt that his latest work would draw packed houses. In some instances the support is acceptable, but there are several lamentably weak spots in the cast. The Jilt is to continue another week, and then Mme. Judic will play a positively last farewell engagement.

Home was found by Mr. Wallack to be too short a piece for an entire evening's entertainment, even though a late hour of beginning and tediously long waits between acts were resorted to in order to spin the performance out. Since Saturday afternoon A Happy Pair has preceded Robertson's charming comedy. The little piece introduces Mr. Bellew as Mr. Honeyton and Miss Robe as his wife. Mr. Bellew poses and fusses around in his customary manner, and altogether gives the least successful personation of the tyrannical husband that we have seen. But Miss Robe redeems the performance by her delightfully clever acting as Mrs. Honeyton, and makes the comedietta pleasurable, despite her associate's glaring faults. Miss Robe is especially fortunate in possessing a rarely sweet and winsome personality, which, aside from her intelligence and talent, makes her presence always agreeable. Central Park is in active preparation. It will be ready for presentation on Monday.

The Musical Mirror.

The Flying Dutchman was a real triumph for our National Opera. Whether as regards the scenery, which is superb and weirdly effective; the marconing of the ships, which is startlingly realistic; the terrors of the lightning and the rolling of the volleyed thunder, which are horreal; the Norse interior house scene, which is true to nature; the music, which is, strange to say of Wagner, melodious as well as dramatic; the singing, which is worthy of the music; the chorus, which is the most fresh-voiced and best taught in the world; the band, which is unrivalled—all this production is of the best.

Emma Juch and Helene Hastreiter have given two different versions of the part of Senta. Hastreiter's was the more dramatic and impressive; Juch's the more tender and sympathetic. The *testatura* of the music is too high for Hastreiter, whose voice is a deep, full, rich mezzo-soprano—almost a contralto—and not at all suited to the exigencies of the singing, except in the first scene, in which Senta appears. In that her rich, expansive tones and grand declamation told with intense power and brilliant effect. Juch's voice, a silvery soprano, gave a tender pathos to the more delicate parts of the subject, but suffered somewhat in this great scene of declamation. William Ludwig, an Irishman with a German cognomen, who has lately come from the other side, made a most marked hit. His voice—a fine, sonorous baritone—his method pure and excellent; his enunciation clear and well cut; his person handsome, and his acting easy and graceful—in fact, an ideal Van der Decken. Myron Whitney's massive, organ-toned bass told with grand effect as Daland, and Fessenden's nice tenor was very good as the Pilot. Whitney Mockridge, the new tenor, who sang the part of the spooney lover, has a pretty, sweet, throaty voice, acts nicely, and looks well. But, as yet, the weak spot in the American Opera company is in the tenors. Bases they have of the best, sopranos and altos all of the richest; but tenors—we will be charitable, and charity, they say, "covers a multitude of sins," which, in this case, are the more venial, as they are only sins of omission—not commission. It is not for what the tenors do that we blame them; what they do they do well; but, then, they do so very little.

Solomon's operetta, Pepita, despite of its text, is drawing crammed houses at the Union Square Theatre. Of this success there are four factors. First—the beauty of voice, style and person of the prima donna, Lillian Russell, who has, in this part of Pepita, made the genuinely artistic hit of her life—a hit not owing its force to the aid of personal popularity, as was the case aforesaid, but forced from an unsympathetic public and an adverse press by the mere force of genius. For some unknown reason, Lillian Russell, erst the pet of New York, had lost ground in public favor—perhaps because she saw fit to marry and be happy with an affectionate husband and the prettiest little reproduction of herself that ever prattled at a mother's knee, instead of reigning as the Queen of the Dudes. But the unmistakable and marvellous artistic progress made by this excellently gifted young woman has borne down all unfriendly opposition, and now she reigns more absolute than ever, by the divine right of talent and the popular suffrage. Second—the absolute beauty of the music, which is as far superior to any other given by the composer, Edward Solomon, to the world, as is the Koh-i-noor to a chandelier-drop. Nothing more original or characteristic has been written of late than the Automaton song of Pepita, with the quaint, queer fiddle bits of accompaniment, quaintly and comically played by Lillian Russell herself, and nothing more tenderly beautiful than the Cooing song, which is destined to float down the sea of music forever. Third—the "exquisite fooling" of Fred Solomon, the comedian, who is by odds the funniest actor and the best singer of all our comic fellows. Fourth—the beautiful stage setting; then which nothing more delightful has ever been put before the public. By the aid of these four sturdy pedestals, Pepita has been enabled to stand bravely forth, although weighted by a book almost portentous in its dull platitudes, and a story that, well enough to read, is insufferably stupid to see acted.

The Gypsy Baron, at the Casino, has been mightily advantaged by the employment of Harry Pepper, the tenor, who now sings the part of the old Count perfectly, to the great relief of the audience, the patience of which was tried sorely by the former representative of the part. The houses are full to the doors every night.

The Mikado is still in the "first flight," and crowded houses testify to its undiminished attraction. We should not be surprised to see it this time next century, should we "revisit the glimpses of the moon."

The Princess of Trebizonde is in all her glory at Koster and Bial's, and holds a large court of devoted subjects every evening, all of whom are satisfied with their reception.

At Signor Agramonte's concert on Tuesday Mme. Salvotti, the fine soprano, received a perfect ovation, being recalled twice in Agramonte's "Ave Maria," which she gave with rare power and purity of voice and appropriate expression. Mme. Salvotti is beyond doubt a soprano di forza of the first rank. Emile Caletti, the baritone, also came in for a great share of applause in Gounod's romance, "Dio Passente."

At Mr. and Mrs. Sherman's brilliant musicals on March 22, Mme. Caroline Zeiss sang the great aria from Les Dragons de Villars, and Sullivan's "Let Me Dream Again," in both of which she created a profound sensation. This very talented lady has established a firm footing in town as a classical singer of the first rank.

Brooklyn Amusements.

Louise Balfé won the favor of a fair audience last Monday night at the Brooklyn Theatre. She appeared in the title role of Dagmar, her new play. The latter is a strong emotional drama, somewhat crude in construction. It has been considerably improved, however, since it was acted in Philadelphia, and the indications are that the pruning-knife of the reviser is likely to perfect it into a very effective play. In it Louise Balfé has a part well suited to her. She identifies herself very effectively with it, and in a most natural manner brings out the deep human sympathy of the lines and

the situation. She was called before the curtain several times. Frank Lonne's part (Col. Stanley) is a sentimental monotonous, which the actor succeeded in making acceptable by a manly bearing and a dramatic but natural interpretation. Ralph Delmore was Hugh Percival, the villain. In the last act both he and the star worked up a splendid climax. Dagmar is a persecuted woman, and Percival is her Nemesis. There is but one way for her to clear her good name, and that is to draw a confession from the villain that he has lied about her. This is done in the last act. In this scene Miss Balfé displayed a remarkable command of the art of the comedienne. All Dagmar's pleading, coaxing and threatening are done with a consummate light and shade and effectiveness that completed her success with the audience. The rest of the cast was fair. The prompter was much needed in the second act, and the whole performance bore the look of hurried preparation. The theatre was handsomely decorated.

Carrie Swain tumbled, kicked and sang herself into the good graces of a good sized audience at the Grand Opera House. Her excellent contralto voice was especially appreciated. She works hard enough and is clever enough in everything she does to keep in the foreground of the performance even if the play (Jack-in-the-Box) was better than it is. Her company has been almost completely changed since she was at the Union Square Theatre in this city with the same piece. The little girl who played the persecuted Italian boy and Julia Brutone were the only important members of the old cast. E. Foy, who originally gave a humorous burlesque of an Italian opera dancer, repeated that performance, and portrayed Professor O'Sullivan, the part formerly taken by Hugh Fay, and did it well. Doré Davidson was a very good Carlo Toroni. The play is being steadily improved.

The large audience which witnessed A Prisoner for Life at the Lee Avenue Academy of Music went home thoroughly delighted with the performance. It was voted one of the best plays given at this house this season. Inez Rochelle played the part of the heroine, Countess de Valney, and gave an artistic delineation of the character. See was frequently applauded. In the last act she displayed a marked degree of dramatic talent, which was at once recognized and duly appreciated. Martha Wren played Lucy, the waiting-maid, in an easy and graceful way quite her own. Sara Neville was excellent as Mignone. The company is an unusually good one, and the scenic effects are realistic and picturesque.

The Watson and McDowell company, in a farce called Wrinkles, did a fair business at the People's Theatre during the early part of this week. But the inane piece and the inanity of most of the company proved too much for many of the patrons of the house, and there were many vacant seats. Manager Phillips and his assistant, Manager Allen, however, did all in their power to show the company and the piece in their best light. During the previous week King Hedley and After Dark created a very favorable impression by an excellent performance.

The Park Theatre was very well filled on Monday night, when the Carleton company gave Nanon for the first time in a Brooklyn theatre. The performance gave abundant satisfaction, especially Louise E. Paullin as Nanon, Alice Vincent as Ninon, Carleton as D'Aubigne and Charles H. Drew as De Marsillac. Joseph S. Greensfelder got an encore for his singing of the "Anna Song" as the Abbe in the last act. The opera was nicely staged and dressed, and, in the case of the chorus, attractively undressed.

Dad's Girl, with Lizzie May Ulmer as Mull, was produced at the Novelty Theatre last Monday night before a small but very appreciative audience. Miss Ulmer gave a charming impersonation of a young country girl, and at the conclusion of the third act she was called before the curtain. The support was fair. The play was splendidly mounted.

Ada Gray gave her unique portrayal of Lady Isabel and Mme. Vine in her own version of East Lynne, last Monday night, at the Criterion Theatre. She was greeted by a large house, who, however, made few demonstrations of approval of her acting during the evening. Clarence Heritage and A. Z. Chipman, as Levison and Carlyle, respectively, seemed to please the most of any in the cast. The piece had a fair staging.

Little Blair's Hazel Kirke, at the Standard Museum, was seen by large crowds on last Monday, Tuesday and Wednesday. The Child Stealer was underlined for the other three days of this week. Fenwick Armstrong supported the star with a fair company.

The Grand Museum has J. W. Jennings for a star this week. The opening play was Our Boys, and for the last half of the week The Long Strike was announced. Both pieces were creditably staged.

The sixth Philharmonic concert took place on the 20th. Dvorak's cantata, "The Spectre's Bride," was the *pièce de résistance*. Joachim Raff's "Song of the Hours" concluded the programme. The soloists were Mme. Helene Hastreiter, William Ludwig and Whitney Mockridge, of the American Opera, and Franz Rummel, the pianist. The chorus of the society acquitted themselves in a satisfactory manner. On the 23d the society gave their seventh orchestral matinee, at which the novelty was A. Borodini's "A Sketch of the Steppes." On both of these occasions the audiences were up to the full capacity of the Academy of Music.

NOTES.

The Cowboy Pianist is to play at a concert at the Lee Avenue Academy of Music tomorrow night, 28th.

Lili Lehmann of the Metropolitan Opera House company; Franz Rummel and Ovide Musin appeared in a "Concert Artistique" at the Academy of Music 22d. The attendance was good and the concert musically successful.

Mme. Hopelkirk, pianist, gives two farewell concerts, with the aid of Henry Shadrach. The first—a matinee—Thursday (25th) and the final one next Tuesday evening.

Julia W. Reid, an amateur actress, has been tendered a testimonial benefit to take place at the Criterion Theatre Easter Monday afternoon.

Ezra Kendall's success at the Park Theatre last week was very pronounced. His performance was exceedingly and steadily comical, and created no end of merriment.

Charles G. Craig's villain—Captain Shaw—was in Saints and Sinners, at the Brooklyn Theatre, was a neat and effective portrayal.

The press of the city united in commending in the warmest terms James L. Carhart's "old man" with Clara Morris at the Criterion Theatre last week.

Frederic Darrell's Dr. Ox, in Oxygen, with the Lydia Thompson troupe, was one of the most enjoyable things in the performance of that burlesque last week.

Edward Harrigan and his company will play three weeks at the Grand Opera House in May. Everybody, the public included, is looking forward to a most successful engagement. Knowles and Morris will put forward their best efforts so as not to disappoint anybody.

Wilson Barrett has closed with Manager Sims for his Lord Harry next season at the Park Theatre. He has sent for the dimensions of the stage and will furnish scenery to fit it for the presentation of his play.

Fanny Rice made a hit as Venus in Frank Daniels' Rag Baby last week at the Criterion. Her singing and general *chic* were greatly admired.

Hyde and Behman's Theatre has a red-letter success with Irish farce this week. Billy Barry revived Muldoon's Picnic under the title of Irish Aristocracy. William F. Carroll took Hugh Fay's old part of Muldoon.

One of the Brooklyn Theatre's twelve sheet boards is surmounted by a large sign in which the word theatre is spelt as follows: "Brooklyn Theatr." It is probably a easier to spell it that way.

Mme. Blanche Stone Barton and Helen Dudley Campbell, of the American Opera; Maud Powell, violinist, of Theodore Thomas' forces, and the Orpheus Glee Club of this city, appeared in a testimonial concert to C. Mortimer Wiske, a well known Brooklyn organist, on the 23d.

Professor E. C. Taylor, the magician, continues at Music Hall. His audiences have been from fair to middling. If business does not soon pick up to the profit point, he proposes to try the Athenaeum, if it can be secured.

Signora Monti, Adela Rosella and Miss Amala are the vocalists at Zipp's Casino this week. The season at this popular resort closes June 15. The female orchestra has been engaged to continue for the remainder of the season.

J. Leslie Gossin recited several selections in Greenpoint, on the 15th, at a church musical and literary entertainment. He was loudly applauded and received several encores.

Patrick Reilly, one of the proprietors of Reilly and Wood's combination, which was at Hyde and Behman's last week, was arrested last Thursday (18th) on a warrant sworn out by his advance agent, John C. Mullav, for assault and battery. The matter was afterward amicably settled. The agent wanted his salary, and got thumps.

Charles Swan, the head usher at the Novelty Theatre, who has been seven years with Theall and Williams, has been presented by them with a handsome gold watch.

The Brooklyn Lodge of Elks are distributing handsome souvenirs to those who assisted at their annual benefit on the 15th of last January. The Estelle Clayton company, who took part in the performance, has since closed for the season, and the Elks are anxious to reach its late members. Letters from any of them should be addressed to James Smith, Park Theatre. The Academy of Music has been offered free to the Elks for their next benefit.

The American Opera Company presented Lakme at the Academy of Music on the evening of the 18th, and achieved as complete a success as they could wish. The performance was very much the same as it has been seen in this city.

Manager William H. Friday, of the Fifth Avenue Skating Academy, will open his Fifth Avenue Theatre on April 12 with John Templeton's Mikado company, as already announced in the THE MIRROR. The stage will be 36 feet deep, 54 feet wide from wall to wall, and the proscenium arch will be 32 feet in width. The height of the stage will be 16 feet. The house will have one gallery, which will seat 800. There will be seats for 1,500 on the main floor, and standing room for 400 will be available up stairs and down.

There was considerable trouble in Clara Morris' company last week at the Criterion Theatre. On Wednesday evening Eben Plympton refused to play unless he got his salary for last week then and there. It was refused on the ground that it was in advance of the regular salary-day, and some one had to be found to play Plympton's part. Time was short, and G. F. Bird, the stage manager of the company, volunteered; but Miss Multon had to be substituted for Article 47. Bird appeared in the same play on Thursday. On Friday Gustavus Levick joined. On Saturday night Affie Weaver acted Camille. Business was good.

For some days past there have been rumors about a new theatre in the City of Churches. A gentleman named McNulty, a well known friend of Louis Behman, of Hyde and Behman, acquired some noted real estate, and at once the rumor was started that Hyde and Behman were going to build a new theatre. They deny having any such attention. Mr. McNulty says he has been approached by a theatrical manager of this city to erect on his property a theatre after the style of the Casino in this city. That is generally doubted, especially as no names are forthcoming. It is also rumored that—as much as Knowles and Morris' lease of the Grand Opera House from Hyde and Behman expires in a little more than a year, wealthy friends of theirs, one of whom was formerly in the army with Colonel Morris, have decided to build them a new house. The success of the Grand Opera House during four seasons would seem to give color to rumors of such a project.

Miner's Brooklyn Theatre.

Matters are assuming a rosy hue at Harry Miner's theatre in Brooklyn. The business has been uniformly good of late, and success, which once looked so far off, is really within the grasp of the management. Manager Miner desires to be quoted as saying that since J. W. Hamilton assumed the management of the house it has not had a losing week, and that all but one have been very profitable. The Kiralfys played a splendid engagement there last week. Emma Abbott, the week before that, did the biggest business she ever played to in Brooklyn, and Manager Wetherell has sent a complimentary letter to Mr. Miner to that effect.

which is a refined comedy of American high life by Mrs. Wm. Clinton Stuart.

[illegible]



*Mend him who can! In Ushering
The ladies call him, sweet.
—LOVE'S LABOR'S LOSS*

Edwin Booth's friends are surprised at his determination to play through the entire coming season and journey extensively the while without rest or intermission. His well-known aversion to travel and his pressed inability to endure the fatigue render the scheme all the more incomprehensible. It is true he is assured an enormous certainty from Barrett, who, it is said, is using Booth as a lever to enhance his personal terms, but even that inducement fails to explain his consent to undertake a most arduous and wearisome trip. I am told that a Wisconsin manager, in order that his theatre shall enjoy the prestige of a Booth engagement, has offered to play him for *nothing*, and give Barrett ten per cent. above his usual share into the bargain. Barrett will find Booth useful in bolstering up his own business pretty nearly everywhere. A prominent manager is my authority for the statement that the latter has given Wall street matters his attention this Winter. Possibly this may account for his willingness to travel thirty weeks for a consideration of \$750,000.

The other night, at the Star Theatre, the dramatic critic of one of our dailies turned to me with the perplexing query: "Is Kyle Bellevue the skinny that he looks to be?" The question was suggested by the attitudes Mr. Wallace's leading man was striking in the manager's box. His long hair—which is as inseparable from his popularity as Sampson's from his strength—was curled and brushed with scrupulous exactness; one arm was akimbo, while through an opera-glass he surveyed some giggling and highly delighted chits of school-girls opposite; and those inevitable and conspicuous seals dangled from his fob. Affectation and insipidity were written all over the man, and his pallid, self-satisfied face and studied posture betokened egregious vanity. The figures of Bellevue's immediate predecessors came into my mind—Montague, the polished, handsome and unassuming gentleman; Tearle, the frank, hearty and manly *jeune premier*—what a difference! I could not answer affirmatively my critical friend's very natural question, but I agreed with him perfectly as to what Mr. Wallace's present leading man appears to be.

I am at a loss to understand the apathy which some professionals show in regard to the prosperity and usefulness of the Actors' Fund. Let an individual announce that he is going to take a benefit and these actors will fly to his assistance, but they hem and haw over a similar request to play for the Fund, as if it were not an institution charged with the real charitable work of the guild and as though it had not a just claim upon their services. Mr. Poole intended giving a benefit performance shortly at Niblo's, but he met with so many discouragements that he concluded to give up the idea, for the present at least. Prominent among those who flatly declined to take part was William Carleton. I do not imagine that Mr. Carleton's name would have drawn much money to the house—it certainly didn't where he and his company filled an engagement at the Fourteenth Street Theatre—all the same his churlish and uncompromising refusal showed very clearly that his unfortunate fellow-professionals who are ill or in other dire distress may suffer, starve or go hang themselves for aught he cares.

Speaking of the Fund reminds me to say that the Bureau of Registration, which was inaugurated last Summer, will be brought to a state of completeness by the time, managers are ready to make their engagements for next season. Mr. Colville has the work that is necessary to achieve this very desirable result wrapped up, and no doubt the majority of our actors will effect engagements through this

Dion Boucicault in *The Jilt* and Lester Wallack in *Home* are at present illustrating a successful process of rejuvenation. Boucicault does not look to be over thirty at the most as Myles O'Hara, while Wallack as Colonel White certainly does not seem five years older. Both are old men in the ordinary acceptance, and yet we have no young actors on the boards today who could appear to better advantage in these characters. How do they do it? Is the question one asks. Wigs and dyes and greasepaint are not the sole agents nor the most essential in these cases. No, both favorites are fortunate possessors of that rare article, genius. Years cannot whiten or wrinkle that, and so we may count on Boucicault and Wallack playing the young heroes of the drama until the eyeglass of the one and the mellifluous brogue of the other disappear forever.

Captain Thompson's libretto for *Pepita* has received a great number of hard knocks from the newspapers. While I admire this versatile man's talents, I must agree with the others that in this essay he has scored an undeniable failure. His text would be better suited for an extravagant burlesque than a comic opera, where something better than stupid puns and variety slang is considered desirable. The comedians engaged in the representation say that the piece fell flat because Captain Thompson refused to allow them to brighten his dull dialogue with occasional funny lines of their own suggestion. Captain Thompson, on the other hand, attributes the unfavorable reception of his book to the comedians, who, he explains, gagged it almost beyond recognition. There's a slight discrepancy here somewhere.

The libretto of *The Gypsy Baron* at the Casino, by the way, was translated, but not adapted, by Sydney Rosenfeld. The original book was more stupid than the English version, for that has had more or less fun poked into it by Rosenfeld's elaboration of the part of the Dutch pig-dealer for Francis Wilson. Rosenfeld merely translated the piece—he declined to make an adaptation of it unless he received a royalty on the performances. This arrangement was not agreeable to the management, and so the libretto found its way to the public in the rough, undoctored state.

The lady principal of a fashionable French boarding-school for young ladies on Madison avenue was besieged by some of her pupils to take them to see Judic. The schoolma'am was horrified at the idea, but as a compromise she chaperoned them to one of Mme. Greville's lectures. Just to see for herself, she went to one of Judic's performances—The Mascotte, I believe—and was overheard by one of the scholars next day remarking to an assistant that Judic's pronunciation was far better than Mme. Greville's. This terrific admission was instantly communicated to the other pupils, who then in a body demanded to be taken to one of the French artiste's representations during her forthcoming engagement at the Star. Urging the request on the ground that, according to their superior's own judgment, such privilege would furnish certain educational advantages. And so I'm sure it will, for the schoolma'am has consented, and the fair phalanx will witness one of the vaudevilles, should like to be there to see the delight of the girls and study the effect of Judic's naughty chansonnettes on their decorous and unsuspecting duenna.

The future of the Fourteenth Street Theatre is a matter of some uncertainty—that is to say its future management is. Rice's term expires on May 1. On that date \$5,000 of the bonus due Mr. Colville from Barley Campbell is payable. If Campbell is in a position to meet this obligation and go on paying the rent it is not positive that he will keep Rice in the house. If he does not come up to the scratch and the theatre falls back into Mr. Colville's hands, Rice, in all probability, will have to get out with Evangeline or whatever he may have there. Mr. Tiltotson, who went into the place as business manager and to untangle the Campbell snarl, is understood to have given up the attempt as a bad job and allied himself with Rice.

Incivility is rarely met with in theatres save at the hands of some half-fledged underlings. The managing editor of an influential daily newspaper sent a polite written request for two seats one day last week to the Star Theatre. The person in the box-office told the messenger to leave the note and the matter would be attended to. Next day another messenger was despatched for the answer. He was imperiously instructed to tell the managing editor that "if the manager concluded to give two seats they would be mailed, and not to send again for them." That was the last heard of the matter. I know Mr. Theodore Moss does not countenance gross and gratuitous discourtesy and impudence on the part of his employees, whether they are at liberty to give tickets or not, and I suggest that he take the trouble to inquire into this matter and give his subordinates a clearer understanding of his duties and the manner in which they should be performed.

The love-making and embracing inseparable from stage-work is gone through with in the most business-like manner by professional actors. They have but to assume a fervor, and make use of the tricks resorted to by ingenious actors and actresses to avoid an exchange of powder and grease-paint when kissing is necessary. Few genuine kisses are given behind the footlights, not alone because carmined lips are less attractive than the undecorated article, but because osculation when reduced to a matter of business becomes positively distasteful. The frequent personal contact of people on the stage has often been taken as a text for diatribes against the profession by sensation preachers. Surely these persons—who, according to the reports of synod and conference investigations and divorce cases with a clerical interest attached, should have a comprehensive knowledge on this subject—ought to know that stolen sweets are best, and that kissing in obedience to stage directions and in presence of a thousand eyes is a mere mockery of the real thing. But among the amateurs it is vastly different. I dropped in at an upstart

theatre the other afternoon where a number of young men and women of society were struggling with lugubrious results to present an old farce and one of Gilbert's comedies to a crowd of indulgent friends. The business of one piece necessitated a good many osculatory exchanges. These were the only natural passages in the performance. The fair young belles and the gallant young swells smacked each others' lips with the heartiest enjoyment, and occasionally lingered over the operation as if loth to desist. The spectacle was not an altogether pleasant one, yet the rood mammas and admiring young folks of the amateurs' "set" looked on with entire approval. As there was no acting ability demonstrated by the party, I concluded that playing at theatricals largely owes its popularity, in some quarters at least, to the license it gives to the "buds" and their dude friends in this direction. You see the privilege is not confined to the public performance merely—these society actors and actresses make it a point to go through every detail at rehearsals; and just imagine what a lot of kissing can be done during the average period they set apart for preparation!

The exaggeration which generally is brought to bear by the daily press on any incident concerning a professional received amusing illustration the other day in a New Haven special to the *World*. It was headed "Clara Morris' Narrow Escape," and it told how after Clara Morris had alighted from her carriage in front of the Opera House a runaway horse dashed down the street and was stopped before he could do any damage. Where the narrow escape came in the reader was left to puzzle out on his own account.

Arthur Jules Goodman, an American artist, painted a portrait of Kathryn Kidder as *Opheia*, in the hope of obtaining its admission to the Paris *salon*. Sara Bernhardt went to see the picture and fell in love with it. She adopted it as the ideal of *Opheia*, and in her representation of the role endeavored to realize its plant, melancholy sweetness. A friend of Miss Kidder, writing to me in this connection, says: "It is said 'out of the mouths of babes sometimes proceedeth wisdom. No doubt the great French actress saw something in the pose and expression of the girlish *Opheia* to study. Certainly on this occasion extremes met."

Dr. Heber Newton not long ago found that a very free and easy interpretation of the Thirty-nine Articles of Faith excited discussion and attracted crowds to his house of worship, and now he has discovered another method of filling the pews. Nanki-Poo, divested of his Japanese robes and his almond-eyed make-up, appears every Sunday in the choir and sings religious tunes in that sweet and fascinating voice of his that has set a large number of our young girls mad. He is even a better draw at the Fifth Avenue church than at the Fifth Avenue Theatre, for they can worship God and Nanki-Poo into the bargain at the former place without playing havoc with their pin-money or diminishing their purchases of goodies at Huyler's, the dentist's and friend.

Adolph Neuendorff, who has been endeavoring for the past five years to secure the Saxe-Meiningen Court company for a tour through this country, has at last succeeded, and his agent in this city showed to a MIRROR reporter, the other day, the contract signed by the Duke of Saxe-Meiningen and witnessed by the American Consul. The fact that Mr. Neuendorff beat a number of other managers in securing the company is an open secret. The company, composed of about eighty people, bring all the costumes, stage settings and properties for a repertoire of fully fifty plays. From \$4,000,000 to \$5,000,000 insurance is on the effects. In Europe the company travels with twenty four baggage-cars, and already the agents are negotiating for the construction of four cars each fifty feet long. Their weekly expenses here, it is said, will be about \$18,000. They will leave Europe on Oct. 1, and strong efforts will be made to have the Duke come along. They will open at the Academy of Music, and Julius Caesar will be the first play produced.

At the Academy the prices for seats will be from \$1 to \$3, or about the same as during Irving's engagement at the Star. They will play there six weeks, going thence to Boston for two weeks, Philadelphia for two weeks, Baltimore and Washington, Cincinnati, Chicago, for four weeks; St. Louis, San Francisco for from four to six weeks; back to Chicago, and then to Brooklyn and New York, ending their season in this city. Already there are applications for seats at the Academy.

In a recent interview with James A. Hertz, that manager said to a MIRROR reporter that he was getting along very nicely in his preparations for the production of *The Minute Man* in Philadelphia early in April.

"A drillmaster is daily putting one hundred men through evolutions," said Mr. Herne. "As for the scenery, D. B. Hughes' Battle of Bunker's Hill will be a magnificent production and will be a revelation in its way. Every man has to be in the costume, which will be hard at work on the costumes, which will be picturesque and at the same time historical and correct. The cast will be of unusual strength in names of players. I have read the play over, and they are well pleased with it. The play will be presented at the Chestnut Street Theatre, Philadelphia, on April 5."

Following is the cast of The Minute Man: Sir Frederick Shelton, Colonel of his Majesty's Eighteenth, Henry Talbot; Lieutenant Smith, of the same, H. M. Pitt; Captain Henry Winslow, retired officer of the old French war, T. J. Herndon; Rodanoke, an Indian, C. W. Vandenhoff; Neef Farnsworth, under assumed name of Winthrop, C. G. Craig; Dyke Hamerton, M. J. Jordan; Reuben Foxglove, Minnie Man, James A. Herne; Morton Hardy, J. Walsh; Dorothy Foxglove, Katherine Corcoran; Jennie Winslow, May Wilkes; A. Campbell, Rachel Reicfarth.

"Rehearsals of Anselma are progressing smoothly," said Robert Filkins to a reporter. "And I think we have gathered together a capital company to support Lillian Spencer." David Belasco is taking charge of the rehearsals, and he seems to be satisfied with the work.

being done. Of course it is a venture taking out a company for a long season in the Spring and Summer; but we all mean business and we've got plenty of the wherewithal back of us. After playing a week on one of the Pennsylvania circuits we reach Miss Spencer's home, Pittsburg, where we are as sure of success as mortal things go. We then take a long jump, with three stops only, to Kansas City, and thence probably the Colorado circuit.

"In May we have a week booked in Chicago and another in St. Louis, and plenty of open time offered us; so that I expect the company will be out until July, if not later. The company engaged includes Emma Lorraine, Ida Waterman, May Jacobson, Burn McIntosh, Charles Stanley, Raymond Holmes, David Van Doren, Fred. Hooker, Charles A. Smiley and Samuel Dubois. We expect to rely principally upon Anselma as a production, but shall have at least two other plays in our repertoire, and Mr. Cazanran is under contract to finish a new play for us by June. Miss Spencer is full of enthusiasm and will devote herself heart and soul to make the tour a success. I shall be generally in advance of the company, while Nat Childs will attend to matters with the company."

The Executive Committee favorably considered three applications for relief last week—one from Chicago, one from Philadelphia and one from Hartford, Ct.

There was paid out in relief last week \$324.85, which includes a funeral in San Francisco.

New members and annual dues paid in
Richard F. Carroll, Harry C. Todd, R. Ward
Mrs. S. E. Brigham, W. H. Whedon, Marcell
Moriarty, Emily Lytton, Sam E. Ryan, Miss
Marah E. Ryan, William E. Weismel, Charles
H. Frank, William H. Slavin and Amy
Slavin.

Mr. and Mrs. Frank L. Foster	\$1.00
Gilbert Ely	1.00
Florence K. McCabe	1.00
F. K. Wallace	1.00
Bertha Livingston	1.00
Cincinnati Lodge, No. 5, B. P. O. E.	1.00
Amount previously acknowledged	1.50

"It is not true that Jack-in-the-Box is cut short its season," said Frank L. Gardner to a MIRROR reporter the other day. "Although we did lose money at the Union Square Theatre, we made a profit in Philadelphia, and last week we played almost to the capacity of the Third Avenue Theatre. The prospects are splendid for good business in Brooklyn this week, and I am confident that we shall come out ahead on the season, which ends on June 1.

"One of the faults of the play was that it was too talky. Now, however, it has been rewritten by Mr. Ludovic, of the Madison Square Theatre, and cut down as close as possible. Carrie Swain's acting in the part Jack always tells up an audience, and I think that those who are crying 'failure' now will sing another tune before I am through with the play. For next season I have booked two weeks, opening at the Columbia Theatre, Chicago, and playing there five weeks during the Exposition. Thanksgiving week I show at the Grand Opera House in this city, and Carrie goes at the Grand Opera House, Brooklyn.

On Monday William T. Carleton returned to town after a five months' tour with his opera company. He was in the best of health and spirits, and spoke cheerfully of the prospects for the rest of the season.

"I have had a splendid season," he said. "We played five weeks in San Francisco, giving only two operas, *Nances* and *The Mikado*, and our receipts were only \$175 less than \$35,000. At Hood's Theatre in Chicago, we played in St. Louis and Huron's in Cincinnati, and played the banner works of the season. I certainly made arrangements by which I came into possession of the right to play *Nances* in Boston and the New England States, to fix my territory over some of the best of the

"On Monday I begin an engagement in New York at the Hollis Street Theatre, Boston. I have an unlimited season, and from present indications I think the opera will run there for three months. Early in July I shall go to Paris to look after operatic novelties. Vienna, however, will be my principal opera seat, some time for which has been booked up to March 1887, opening at Colonel Sina's Park Theatre, Brooklyn, where I am playing this week. Sept. 27. Nearly all of my present company are re-engaged."

"A noticeable feature of my tour, and one which I am much prouder than I can tell you is the fact that, although the company comprises about forty-seven people, and although we have in our route covered California, the entire Northwest, and spent fully twenty-three weeks out of the city, not one of the company has ever been an hour late, not one has ever missed a single connection, not one has been sick or 'indisposed,' and there is a single unpleasant episode to narrate."

Rehearsals of William Gill's new burlesque extravaganza, *Arcadia*, which is to be produced at the Bijou Opera House on April 5, were begun last week. In speaking of his work the other day to a reporter of THE MINNEAPOLIS STAR, Mr. Gill said:

"I may be pardoned for feeling a little proud of this work, but I really think it is going to be a success. It is founded—if a word can be used for the burlesque—on the story of 'Tom, Tom, the Piper's Son,' which was written by one of my esteemed predecessors. I play the Piper, disguised in a Scotch accent, while a Miss Campbell, who really is a Scotch lass, and has a very broad accent, plays the Piper's wife. Lizzie St. Quintin plays the part of Tom, the son; Martha Pateous that of the Fairy Queen, and the rest of the cast is as follows: Little Sallie Watt, Tillie McHenry; Bulbul, Helene Cooper; Harry, George, George Richards; Justice Blue, Harry Booker; Lootella, Maud Goodwin; Captain Clubber, Ada Boshell. Besides these there will be a chorus of sixteen ladies and

male quartette. There will be eight men, all of them new. One of the effects will be the instantaneous change of the masculine mistress of the magician into a beautiful temptress in a garden. There will be a court-room scene, the time of Queen Elizabeth; the High School, and a representation of the Normal School Room of Arcadia. The baritone will be put on for a run.

A little over a year ago, Forbes, the lithographer, received a letter from some one in a little town in Eastern Pennsylvania, inquiring about My Partner printing, with view to purchasing some of it for a small theatrical venture. Knowing that Louis Aldrich was more interested in the disposition of My Partner printing than anybody else, Mr. Forbes placed the letter in that gentleman's hands. Mr. Aldrich replied to the writer of the letter in strong terms, denouncing it as a would-be play-thief, etc. A few weeks when the My Partner company was again in Scranton, Pa., the writer of the letter called on Mr. Aldrich and told him that he had been too severe upon him, and followed a revelation.

"I found the young man in his
jacket in theatrical costume, sitting
copyright laws," said Mr. A. J.
for me," he said. "He was sitting
errand due to a woman's dress
on the part of a well-known artist.
In this city. He had been
My Partner from De Witt and
street in this city. I took
through the city and
throughout the country,
the matter, and found it
perfectly correct. The young man
the subject of the case."
Partner though it may be
given that the fact has been
and Co. He paid the fine for the
writing."

passed by Frank Canada, I called on a firm of DeWitt and Co. We there sold the machine mentioned. The story would have seemed quite true, but I knew the facts, virtually confirmed by action and said he was heartily satisfied that only one copy of my picture had sold; that none other were in stock; they would never attempt to sell another. He said he thought the young man was play simply to read. I kept my mind under this massive cloud, and asked the fact. If he did not know that one man, old or a poor or true-winner, would spend dollars of others? I also asked him if there were in the habit of buying things to which they could see them from a picture of twenty-five cents. The manager, in an evasive way, said that he was unable to answer and that he was unable to answer the whole matter. I remember that the first for me, I believe, was the first.

where they get the copy of my Chicago. From when in Chicago I was I then asked Mr. Russell if he did not think those parties were extremely small and that it was undesirable to have to do with them. He professed ignorance and that his first knowledge of the matter was that the parties were extremely small. I told him that under the Illinois, those parties had become very large and that they were not only a source of trouble but also a source of revenue to the State. He was about as responsive as that of the writer.

[illegible]

Augustus Pina, one of the best of singers, arrived in town yesterday. He is full of enthusiasm over the brilliant and profitable season of his star, W. J. Swanson. Meeting MIRROR reporter on the Square, Mr. Pina boasted himself.

"Possibly, it is by far the most profitable business I have ever known," said the businessman in the Northwest, who is in charge of other parts of the country, "we close between \$65,000 and \$70,000 a week. We have had but one losing night during the season at Canton, O. Our largest profit in a week was \$777; the highest \$5,000. My year's work in Detroit drew \$5,000, and I did not change the bill from Shan-nan until even against the protests of Manager White. Up to last Saturday night the profits of season had reached \$20,000, and I have no doubt that this sum will be increased \$20,000 during the next six weeks."

"It has, indeed. Mr. Scalan has been very popular with all classes, and he has received much social attention in the receptions, banquets and so on. His program is something marvellous. He is an admirable young man to get along with. In two years of our business connection we have never had a difference. The line of our duty is sharply drawn, and we never interfere with each other. He is always on deck and ready for business, and his head has not been turned by success. Our contract runs for three years longer. Shane-na-Lawn is our great all-around card, but once in a while we put on an Irish Minstrel. Our company is stronger; the plays go more smoothly than ever. Scalan has improved in his acting and sings better than ever. There is one thing I firmly believe, and that is that young Scalan is the most popular star on the road at the present time."

"By the way," said Mr. Pitou, "I have engaged Phil Simmonds for Easter week. He will go along with the company. I am sure he will range for Easter week at Niblo's. We will play in Holy week."

[CONTINUED FROM FIFTH PAGE.]

[illegible]

THE NEW YORK MIRROR.

THEATRE CHURCH: Montgomery, Ala., 26, week.
HARVEST MATHEW: Nashua, N. H., 25; Fitchburg, Mass., 26; Greenfield, 27; Springfield, 28; Holyoke, 29; New Britain, Ct., 31; Hartford, April 1; Waterbury, 2; Danbury, 3; Meriden, 4; Middletown, 5; New Britain, 6; Westport, N. J., 8; Fall River, Mass., 9; Taunton, 10; Brockton, 11; New Bedford, 12; Pawtucket, R. I., 14.
MARY ANDERSON: Dover, 25, 26, 27.
JOHN C. ALBANY, 25, 26, 27; Utica, 29; SYRACUSE, 30; Buffalo, 31; Buffalo, April 1, 2, 3.
MILTON NOBLE: Nashville, 25, 26, 27; Memphis, 30, week; New Orleans, April 5, week.
MATTIE BROADBENT: Norfolk, Va., 25, 26; Toledo, O., 27, 28, 29, 30, 31; Bowling Green, Ky., April 1; Frankfort, 2; Mayville, 3; Ironton, O., 3; Parkersburg, W. Va., 5; Marietta, O., 7; Cleveland, 8, 9, 10; Boston, 12, week.
MONTAGUE-VAUGHN: Wa. U. S. Co.: Washington, 26, week; Philadelphia, 29, week.
W. M. CURTIS: Bloomington, Ill., 25; Decatur, 26; Springfield, 27; Peoria, Champaign, 28, 29, 30; Rockford, 31; Milwaukee, April 1, 2, 3, 4, 5, 6, 7.
MICHAEL STOGGOS: Co.: Montgomery, Ala., 25; Mobile, 26, 27; New Orleans, 29, week.
MAUD GRANGER: Co.: Springfield, O., 22, week; Fort Wayne, Ind., April 25, week; Toledo, O., 12, week; Columbus, 17, week.
MAY BLOSSOM: Co.: Buffalo, 25, 26, 27; Philadelphia, Me. and Mrs. GEORGE S. KNIGHT: N. Y. City, 25, week; Cincinnati, 26, week; Toledo, 27, week.
WILLIAM FINCHELL: Indianapolis, 25, 26, 27; Muskegon, Mich., April 1; Grand Rapids, 3.
MATTIE VICKERS: Butler, Pa., 25; East Liverpool, 26; Bridgeport, 27; Erie, Pa., 28, week; Alliance, O., April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; Newark, N. J., 1; New York, 2; New King Co. (Mack and Bangs): Chicago, 25, week.
MARLEAND CLARK'S: Co.: East Bay, Pa., 25; Apollo, 26, 27, 28, 29; Kittanning, 30, 31; Emlenton, April 1, 2, 3.
CAMUS ATKINSON: Bloomington, Ill., 25, week; Danville, 26, week; Terre Haute, Ind., April 5, week; Vincennes, 12, week; Evansville, 19, week.
EDWARD A. PIERCE: Detroit, Mich., 25, week.
MISS ANN FARNS CO.: Louisville, 25, week.
NORMAN AND MURPHY: Minneapolis, 25, 26, 27; Waterloo, Ia., 30; Cedar Rapids, 30; Iowa City, 31; Des Moines, April 30; Ottumwa, 3; Moberly, Mo., 3; St. Louis, 4.
MRS. VIVIAN CO.: Livonia, N. Y., 25; Dunkirk, 26; Jamestown, 27; Corning, 28; Hornellsville, 30; Bolivar, 31; Cuba, April 1; Wellsville, 2, 3; Buffalo, 5, week; Louisiana, 19, week; Canton, 20, week; Topeka, Kan., Richmond, 23; Gordonsville, 26; Fredericksburg, 27; Alexandria, 28; Annapolis, Md., 29; Havre de Grace, May 1; Philadelphia, 3, week; Brooklyn, E. D., 10, week.
OLIVER STROM: N. Y. City, 22, week; Fall River, April 1, week.
ODDS AND ENDS: Co.: Paterson, N. J., 22, week; New London, Ct., 29, week.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Detroit, 25, week; Yonkers, 26; Wilmington, 27; Philadelphia, 29, week; Rochester, April 5, 6, 7; Elmira, 8; Bradford, Pa., 9; Youngstown, O., 10; Detroit, 12, week; Pittsburg, 19; Buffalo, 26, week; Philadelphia, May 3, week; N. Y. City, 20, week.
PATRON OF PATRONS: Co.: N. Y. City, 22, week; Detroit, April 5, week.
PRISONER FOR LIFE: Co.: Brooklyn, E. D., 22, week; N. Y. City, 25, week; Brooklyn, April 5, week; Boston, April 1, week.
PEOPLE'S THEATRE CO. (Henry's): Leominster, Mass., 27; Gardner, 29; Fitchburg, April 5, week.
PATTI-ROSE: St. Joseph, Mo., 26, 27; Denver, April 12, week.
PATTY-BAD BOY: Co. No. 1, Warren, Pa., 25; Ocean, N. Y., 26; Batavia, 27; Buffalo, 29, week.
PECK'S BAD BOY: Co.: Columbus, 25, week; Cleveland, 26, week; Indianapolis, April 5, week.
PERCY ROSS: Co.: New York, N. Y., 26; Rome, 27; Utica, 29; Oswego, 30; Auburn, 31.
PAULINE MARKHAM: Montreal, 22, week; Toronto, 23, week; Cleveland, April 5, week; Utica, N. Y., 12, week; N. Y. City, 19, week; Washington, 26, week; New York, 27, week.
SOLIMA YOKES: Philadelphia, 22, week; Cincinnati, 29, week.
RILEY & COMEDY CO.: Cleveland, 29, week.
ROUND REEF: Philadelphia, 22, week.
ROBERTS AND CRANE: Detroit, 22, week; Jacksonville, 23, week.
ROSE COUGHLIN: Frankfort, Ky., 25; Lexington, 26; Dayton, O., 27; Indianapolis, 29, 30, 31; Cincinnati, April 1, week.
RIGHTFOOT'S PATHFINDER: Mason City, Ia., 25.
RIGHTMIRE'S CO.: Amsterdam, N. Y., 25, week; Albany, 26, week; Zanesville, O., April 5, week; Akron, 12, week; Louisville, 19, week; New Orleans, 26, week.
ROBERTS' TRUPT: Detroit, Mich., 25, 26; Tiffin, 27; Rahar: Louisville, 25, 26, 27; Frankfort, Ky., 30; Knoxville, Tenn., 30; Chattanooga, 31; Rome, Ga., April 1; Birmingham, Ala., 3; Columbia, Tenn., 3.
ROYAL HARLEM: New York, N. Y., 25, week.
ROMANY RYE: Co.: Brooklyn, E. D., 22, week; Buffalo, 26, week; Syracuse, April 5, week.
REDMUND-HARRY CO.: New Haven, Ct., 24, 25; Bridgeport, 26; Danbury, 27; Philadelphia, 29, week.
ROYALTY: Co.: New York, N. Y., 25, week; Jersey City, 29, 30, 31; Pittston, Pa., April 5; Trenton, N. J., 14, week.
RAG BABY CO. (Eastern-Southern): Rochester, N. Y., 25, 26, 27; Auburn, 29; Utica, 30; Binghamton, 31; Watertown, 1; Elmira, 2; Wilkes-Barre, 3; Pottsville, 4; So. Smith Russell: Cincinnati, 22, week; Columbus, O., 30; Detroit, April 1, 2, 3.
SHADOWS OF A GREAT CITY: Kansas City, Mo., 25, week.
SALSBERG'S TROUBADOURS: Chicago, 22, week; Grand Rapids, Mich., April 8, 9.
SALVINI: Cincinnati, 22, week; Minneapolis, 29, 30, 31; St. Paul, April 1, 2, 3; Milwaukee, 3; Grand Rapids, 4; Detroit, 5; Chicago, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; Albany, 17; Baltimore, 19, week.
STRANGERS OF PARIS: Reading, Pa., 22, week; Philadelphia, 29, week; N. Y. City, April 5, week.
SCOTT AND CO.: Nat. Woodwing: Philadelphia, 22, week; New York City, April 1, week.
SKIPPED BY THE LIGHT OF THE MOON: San Francisco, 23, four weeks.
SLIPPED BY THE LIGHT OF THE MOON (Fowler and Weaver): Co.: Hoosac Falls, Mass., 21; N. Adams, 26; Chelsea, 27; Portland, Me., 30; Augusta, 31; Bangor, April 1; Lewiston, 2; Biddeford, 3, week.
STORY OF BRATEN CO.: Cincinnati, 22, week; Washington, 29, week.
STANDARD DRAMATIC CO.: Titusville, Pa., 25, week; Waites, 26, week; Bradford, April 5, week; Newcastle, 12, week.
STRAITS OF NEW YORK CO.: Belleville, Ont., 25, week; Hamilton, 26, week; Chicago, April 5, week.
SILVER SPUR CO.: Fort Wayne, Ind., 25, week; Indianapolis, 26, week; St. Louis, April 5, week; Chicago, 12, week.
SAVING COMEDY CO.: Watkins, N. Y., 22, week; Bath, 23, week; Hornellsville, April 5, week.
STRAW COMEDY CO.: Kalamazoo, Mich., 22, week.
SWABOOKS DRAMATIC CO.: Philadelphia, 22, week.
TWO NIGHTS IN ROMANCE: Syracuse, 22, week; New Haven, Conn., 23, week.
TIM SOLDIER CO.: Philadelphia, 22, week; Baltimore, 29, week.
TEN JOHNS CO.: Pottstown, Pa., 25; Reading, 26; Lancaster, 27; Harrisburg, 28; Lancaster, 30; Newark, N. J., 31, April 1, 2.
TAVERNIER CO.: Chatham, Ont., 22, two weeks; Hamilton, April 5, two weeks.
TOURIST CO.: Mansfield, O., 22, week.
ULLER ARKENT: Co.: Great Falls, Mass., 22, week; Dover, Portsmouth, N. H., 22, week; Lynn, Mass., 10, week; Lawrence, 26, week.
W. J. SCARLETT: St. Paul, 25, 26, 27; Lacrosse, Wis., 28, 29, 30, 31; Cedar Rapids, 31; Waterloo, April 1; Des Moines, 2, 3; St. Joseph, Mo., 4.
WALLACE'S BANDIT KING CO.: Paterson, N. J., 24, 25; Holyoke, Ct., 26; Norwalk, 27; Hartford, 29; New Britain, Mass., 31; Springfield, April 1, 2; Boston, 5, week.
WAGES OF SIN: Co.: Savannah, Ga., 24, 25; Charleston, S. C., 26, 27; Lynchburg, Va., 29; Norfolk, 30; Richmond, April 1, 2, 3; Cincinnati, 12, week.
WAITE COMEDY CO.: Lancaster, Pa., 22, week.
WILDER COMEDY CO.: Grand Rapids, Mich., 22, week.
WORSIKA CO.: Shelbyville, Ind., 22, week.
WRINKLES CO.: Brooklyn, E. D., 22, week; Paterson, N. J., April 5.
YOUNG MEN OF THE WORLD: Co.: Providence, 25, 26, 27; Hudson, N. Y., 29; Poughkeepsie, 30; Danbury, April 1, week.
YARRANCE-LEE CO.: Elmira, N. Y., 22, week; Syracuse, 23, week; Rochester, April 5, week; Buffalo, 12, week; Cleveland, 19, week; Cincinnati, 26, week.
ZENO CO.: Springfield, O., 25, 26, 27; Dayton, 29, 30, 31; Indianapolis, April 5, week.

BENNETT and MOULTON'S Co. B: Lowell, Mass., ss.
BELLER COLE CLOTHIER: Haverhill, N. Y., ss.
BELLER COLE: Olean, ss.; Bradford, Pa., ss.; Butler, ss.;
Warren, ss.; Jamestown, N. Y., April 2.
BOSTON IDEALS: Kansas City, ss., ss.; Lawrence,
April 2, ss.; St. Paul, Minn., ss.; Omaha, Neb.,
12, week.
CARLETON OPERA CO.: Brooklyn, ss., week; Boston, ss.,
two weeks.
CAMELLIA URSO: Parkersburg, Va., ss.; Marietta, O.,
ss.
CORINNE MERHEIMANN: Norristown, Pa., ss., week;
Clarke Louise Kellogg: Waco, Tex., ss.; Houston, ss.;
Byron, ss.; Austin, ss.; San Antonio, ss.; Pittsburgh,
DUFF'S MIKADO CO.: St. Louis, ss., week; Pittsburg,
ss.; Baltimore, ss.; St. Paul, Minn., ss.; New York, ss.,
ss.; Brooklyn, ss., two weeks.
EMMA ABBOTT OPERA CO.: Pittsburg, Pa., ss., week;
Newcastle, ss.
FRY'S CONCERT CO.: Fort Scott, Kas., ss.
GRAY'S MIKADO CO.: Jersey City, ss., week.
HARTMAN'S MIKADO CO.: Philadelphia, ss., three weeks.
JUVENILE MIKADO CO.: Chicago, ss., two weeks;
Cincinnati, ss.; Louisville, April 5, ss.; Cleveland,
ss., week; Philadelphia, ss., two weeks.
JUDITH: Montreal, Can., ss., week; Boston, ss., week.
KYLE OPERA: Sheffield, Pa., ss., ss.; Titusville, ss.,
ss., week.
LELAND OPERA CO.: Upper Sandusky, O., ss.; Clyde,
ss.; Belleville, ss.; Port Clinton, ss.; Defiance, ss.;
Little Tycos: Columbia City, April 1; Warsaw, ss.;
Little Tycos: Philadelphia, ss., week; N. Y. City,
ss., two weeks.
MC CAULI'S OPERA CO.: Boston, ss., two weeks; Phila-
delphia, ss., four weeks.
MC CAULI'S MIKADO CO.: Philadelphia, ss., week.
MAPLESON OPERA CO.: San Francisco, ss., two weeks.
METROPOLITAN OPERA CO. (German): Chicago, ss., two
weeks.
MEXICAN OPERA CO.: Boston, ss., two weeks; Bridgeport,
Conn., ss., week.
MEXICAN TYPICAL ORCHESTRA: Council Bluffs, ss.; Topeka,
ss.; Omaha, ss.; Atchison, ss.; Leavenworth, Kas., ss.; Topeka,
April 1; St. Joseph, Mo., ss.; Kansas City, ss.
MERIDENHOLM QUINTETTE CLUB: Springfield, Mo., ss.;
Carthage, ss.; Parsons, Kas., ss.; Independence, ss.;
Winfield, ss.; Wellington, ss.; Wichita, April 1; New-
ark, ss.; Hutchinson, ss.; Salina, ss.; Ablesse, ss.; Minne-
apolis, ss.; Beloit, ss.; Concordia, ss.; Manhattan, ss.;
Topeka, ss.; Lincoln, Neb., ss.; Ford, ss.; Sioux City,
ss.; Yankton, D. T., ss.; Sioux City, ss.; La
Mar, May 1.
NATIONAL IDEAL OPERA CO.: Hartford, Ct., ss., week;
Norman Opera Co.: Providence, ss., week; Fall River,
Mass., ss.
PYKE'S MIKADO CO.: St. Louis, ss., week.
REINHART OPERA CO.: Zanesville, O., ss., week; Pot-
tsville, Pa., ss., week.
RIVE-KING CONCERTS: Cincinnati, April 2, ss.
STAR'S OPERA CO.: Grand Rapids, Mich., ss., week;
Saginaw, ss., week.
STETSON'S MIKADO CO. No. 2: Pawtucket, R. I., ss.;
Tabor, Mass., ss.; N. Attleboro, ss.;
STETSON'S MIKADO CO. 3: Lowell, Mass., ss.; Lawrence,
ss.;
STRAKOSCH ENGLISH OPERA CO.: Milwaukee, ss.,
ss.;
THESPIAN OPERA CO.: Utica, ss., week; Albany, ss.,
ss.; week; Brooklyn, April 5, week; Norwalk, Ct., ss.; New
Haven, ss., week; Providence, ss., week; Boston, May
3, week.
THALIA OPERA CO.: Baltimore, ss., week.
THOMPSON OPERA CO.: Portland, Ore., Feb. 23—in-
definite.
TIPLETON'S MIKADO CO.: New York, ss., two weeks;
Brooklyn, E. D., ss., week.
WILSON'S MIKADO CO.: Buffalo, ss., week; Jackson, Mich.,
ss., week; Syracuse, N. Y., April 5, week; Utica, ss.,
ss.; week; Boston, ss., week.
VERCELUS OPERA CO.: Lamar, Mo., ss., ss.; Pa-
rsons, Mo., ss., ss.; Topeka, ss., ss.; Ft. Scott,
Kas., ss.; Ottawa, ss.; Otago, ss.; Emporia, ss.; Topeka,
ss., ss.; Kansas City, ss., ss.; Wyandotte, ss.,
ss.; Louisiana, ss.
MINSTREL COMPANIES.
CALIFORNIA: Brownsville, Pa., ss.; Westboro, ss.; North-
Brookfield, ss.; Brookfield, ss.; Warren, April 2;
Warr, ss.;
CANTATE BROS.: Latonia, O., ss., week.
CALLENDER'S: Indianapolis, ss., week.
HI HENRY'S: Hudson, Mass., ss.; Ayer, ss.; Marl-
boro, ss.;
HAVERLY'S: Boston, ss., week; Buffalo, ss., ss.; Adrian,
ss.; week; April 1; Battle Creek, ss.; Putnam, ss.; Chicago,
ss., week.
HAVERLY'S HOME: Milwaukee, ss., week; Battle Creek,
Mich., April 2.
KREMER'S: Indianapolis, ss., week.
LEWIS and ALLEN'S: Quebec, Can., ss.; Ottawa,
ss., ss.;
MCINTYRE and HEATH'S: Newark, N. J., ss., week;
Middletown, Ct., April 2.
MIDTOWN OPERA CO.: Indianapolis, ss.; San Francisco, ss.,
ss.; week; Los Angeles, April 5, week.
T. P. W. Poughkeepsie, ss.; Brooklyn, ss., week.
WILSON and RANKIN'S: New Orleans, ss., week.
WHITMORE and CLARK'S: Tilton, N. H., ss.; Village
ss.;
World's Performance, Va., ss.; Norfolk, 6, ss.;
VARIETY COMPANIES.
ADAMLESS EDEN CO.: N. Y. City, ss., week; Baltimore,
ss., ss.;
ALICE OATES: St. Louis, ss., week.
AUSTRALIAN NOVELTY CO.: Troy, ss., week; Montreal,
ss., week; Paterson, N. J., April 5, week; N. Y. City,
ss., week.
ALFA-STAR SPECIALTY CO.: Albany, ss., week; Rochester,
ss., ss.;
CHARLES GUINNESS: Angelica, N. Y., ss.; Cuba, ss.,
ss.; Olean, ss.;
DAVE'S: Louisville, ss., week.
DEAN'S: St. Louis, ss.; Ottumwa, Ia., ss.; Hannibal, Mo.,
ss.; Louisiana, ss.; St. Louis, ss., week.
DASHINGTON COMEDY CO.: Louisville, ss., week.
FOUR EMINERALS: Chicago, ss., three weeks.
LAWSON'S: St. Louis, ss.; Topeka, ss., two weeks; Mem-
phis, Tenn., April 12, week; Tallahassee, Fla., ss.,
ss.; Chattanooga, Tenn., ss., week; Houston, Tex.,
ss., May 3, week.
GILDAY'S COLLARS and CUFFS: Philadelphia, ss., week.
GILBERT'S COMEDY CO.: Syracuse, ss., week; Philadelphia,
ss., week; Brooklyn, ss., week; Newark, N. J., ss.,
ss., week.
GRIZZLY ADAMS: Brooklyn, E. D., ss., week.
HOWARD ATHERTON CO.: N. Y. City, ss., week.
HOWARD DE VOY and KNOWLES: Paterson, N. J., ss.,
ss.;
HARRISON'S TOURISTS: Utica, N. Y., ss., week.
HALL and HART: Philadelphia, ss., ss.;
HALL and BURLEIGH: Hartford, Ct., ss., week.
JONES-MONTAGUE CO.: Athol, Mass., ss.; Fitchburg, ss.;
Clinton, ss.;
KENNEDY'S JOLLY JOKERS: New Britain, Ct., ss., week;
Hartford, ss.;
KIMBLE'S CO.: Pittsburg, ss., ss.;
LITTLE NUGGET CO.: Newton, Kas., ss.; Wichita, ss.,
ss.;
LILLIAN HALL'S BURLESQUES: Buffalo, ss., week.
LILLIAN HALL'S CO.: Cincinnati, ss., ss.;
LEONARD BROS.: Washington, ss., week; Norfolk, Va., ss.,
ss., week.
MURPHY and MACK: Des Moines, April 1.
PAT ROONEY: New York City, ss., week.
REINSLANTLEY CO.: Boston, ss., week; Providence, ss.,
ss.;
REILLY and WOOD'S CO.: Baltimore, ss., ss.; N. Y. City,
ss., ss.; week; Pittsburg, April 5, week; Cleveland,
ss., ss.; St. Louis, ss., ss.; Chicago, ss., ss.; week.
SID FRANCE: Cleveland, ss., week.
SILSON CO.: Chicago, ss., two weeks; Grand Rapids,
ss., ss.; April 12, week; Detroit, ss., week.
WILSON and ADAMS (Burlesque): Rochester, N. Y., ss.,
ss., week.
MISCELLANEOUS.
ARIZONA JOE: Buffalo, ss., week.
BRISTOL'S EQUUSCURCULUM: Williamsport, Pa., ss.,
ss.; week; Allentown, ss., week; Baltimore, April 5, ss.,
ss.;
ELI PERKINS: Brainerd, Minn., ss.;
Mrs. TOM THUMB: Amsterdam, N. Y., ss.; ss.; Schen-
ectady, ss., ss.; Brooklyn, ss., three weeks.
PROFESSOR CROCKER'S EQUINES: Lima, O., ss., week;
Massillon, ss.;
RUBIN'S CIRQUE: Jackson, Tenn., ss.; week; Louisi-
ville, ss., week; Evansville, Ind., April 5, week; St. Louis,
ss., ss., three weeks; Chicago, ss., ss., ss., ss., ss., ss.,
ss.; Tony Danier: Ottawa, Ill., ss.;
THEATRE: St. Louis, ss., ss., ss., ss., ss., ss., ss., ss.,
ss.; Zeeb: Seamon: Greenville, S. C., ss., ss., week; Colum-
bia, ss., ss., week.
Manager Gustave Amberg has The Gypsy
Baron in rehearsal and will produce it at the
Thalia Theatre next Thursday evening. Her
Schutz will take the part of the Gypsy Baron
while Fr. Franziska Raberg will appear as
Saffi.

Driftwood.

London Stage: Exactly one week after having been started in a most incomplete and unsatisfactory manner, M. Carillon's season of grand opera at Her Majesty's at popular prices came to a deplorable termination on Saturday night last. Gounod's Faust was the opera promised. Credit had been the "means" of the impresario, and it appears few if any had received treasury. The wait after the first act was strongly indicative of mischief being at work. A few members of the orchestra only put in an appearance at all, and, with the few who did, the conductor ventured upon wielding his baton for the purpose of commencing the second act. Siebel's rendering of the beautiful "Le parlate d'amor" was so interrupted by the angered audience that it amounted to dumb show, and at its termination a long stage wait ensued. Then the stage manager entered upon the scene, and, after disclaiming any monetary connection with the management, explained to the audience that the stage-men, etc., refused to proceed with their work. He suggested that "God Save the Queen" should be sung, and to terminate the programme. This suggestion was not accepted. The audience clamored, and a veritable babel of voices, giving out all sorts and kinds of sounds, followed. Then the stage filled with men and women in a state of wild excitement, who came to the footlights and made certain statements relative to the non-receipt of wages. They wound up by asking the audience for monetary assistance on a plea of starvation, and so on. The audience—or so many as had remained—then commenced to throw money on to the stage. For this the assembled men and women scrambled, and this scene of dire disgrace lasted for nearly half an hour. Then several of the audience commenced to call loudly for the return of the money paid for their seats; but eventually they left the body of the theatre, and after some little hesitation took themselves out of the vestibules and left the house.

It is now given out as a fact that Mrs. James Brown Potter was not responsible for the selection of the poem, "Ostler Joe," the reading of which stirred up society so completely. A correspondent writes: "I have it on the best authority that Secretary Endicott, Mr. Endicott and Secretary Whitney, having heard her read 'Ostler Joe,' joined in a request that she should give it, and that she consented to do so with not one misgiving that she was doing violence to good taste or good morals. It must be admitted that she might have chosen a mere appropriate selection, so far as the story is concerned, but there is not one line or sentence or syllable in the poem to which the most fastidious could object, and the offense is at most nothing more than a harmless indiscretion. But the target was fair, and there were a thousand arrows ready poised to let fly, and as soon as the word was given they shot out like the illa from Pandora's Box, doing incalculable injury to an innocent and defenceless woman. This treatment is unfair, unjust, unkind. Mrs. Potter is a woman of good repute. Her standing has never been impeached. By her clever acting as an amateur she has made nearly \$100,000 on various worthy enterprises of New York. She has not done this without much commendable industry. Honor to whom honor is due. This attack on her is without sufficient foundation. Take it home to yourself. You must conclude she has been treated with absolute cruelty, if not brutality."

MINSTREL COMPANIES.

Boston Courier: Mrs. Dion Boucault, the second wife of the famous actor-playwright was born in New York City in 1864. Her maiden name was Josephine Louise Thorndyke. She was educated in the convent at Benicia, near San Francisco. At sixteen she was upon the stage, making her debut in San Francisco. She soon became one of the traveling Madison Square Theatre company, playing good parts in *Yeats*, *Hamlet*, *Androgyne* and other plays belonging to that theatre. After the death of her mother, which took place about eighteen months ago, Miss Thorndyke accepted an offer from Mr. Boucault to travel with him in Australia. On the tour with him she played the leading high comedy parts in his plays, prominent among them being those of Claire Fliollot in *The Shaughraun*, and of Annie Chute, the Colleen Ruaah, in *The Colleen Bawn*. She married Mr. Boucault while on this tour. Her part in *The Jilt* was written especially for her by Mr. Boucault.

VARIETY COMPANIES.

George Fawcett Rowe: Let me improve the occasion and return also to Henrietta Hodson and the share she had in exploiting upon the boards the second though now some what mature Lily from Jersey. "Consider the lilies how they grow; they toil not, neither do they spin." Nature has plentifully endowed the daughter of the Dean of Jersey with every possible attribute, and all the world know how she in "sassily" blossomed into a fashionable beauty. But the lilies of the field of fashion must toil, and toil desperately, to keep up their position when surrounded by sister flowers and the variegated beauties of Britain. Unhappily for her chances of a title, she has already changed her name in church, and vast wealth was not one of her hymeneal partner's advantages. Proudly enough, no doubt, he led his beautiful girl-bride from the altar, little anticipating that henceforth he would be known and quoted, if ever, as the husband of the Jersey Lily. It was to Henrietta Hodson she owed her first stage instruction and to Labby managerial craft that she was launched upon the tide of prosperity as a full-fledged dramatic star. I have frequently heard some utterly useless individual remark that as a last resource he would be compelled to take to the stage; but to succeed even in a dime museum one must have been even a successful ruffian of some description. But beauty is the power that has subdued kingdoms and people long before Helen of Troy. And although the Lily of Jersey remains immaculate, it is doubtful if when the glamor of beauty departs, she will ever hold her place upon the stage by dramatic capabilities alone.

MISCELLANEOUS.

Boston Paper: A London edition of Shakespeare recently published makes some pretensions to accuracy of statement. It gets up a dangerous ground when it gives character portraits of American actors and actresses. For instance, to that favorite veteran comedian William Warren, is extended the merited tribute of a full-length portrait. Unhappily, the likeness is personally excellent, but historically incorrect. Mr. Warren never in his life played Launce in *The Two Gentlemen of Verona*; yet Launce is, of all other characters, the one which the London publishers have picked Warren in. There is just one bit of consolation

about the blunder, and it is this: Warren came very near to playing Launce at the Boston Museum some years ago, when *The Two Gentlemen of Verona* was announced to be performed, but was abandoned.

George L. Sims: The return of the Queen to public life will, I have reason to believe, soon be an accomplished fact. Her Majesty began with a circus, from that advanced to an oratorio at Albert Hall, and is now, it report be true, about to invite "a Society actress" to come and play before her at Windsor Castle. If I were at all interested in the drama as a fine art I should say, "Why Society?" but as I have a base and sordid mind, and I believe that managers—that is to say, male managers—take theatres and produce plays for the purpose of making money, and don't trouble themselves a small, small d. about advancing art, providing they get the public to patronize the show, I shall not say "Why Society?" If I once took that for my text I should be inclined to think that the Queen would do well to begin by patronizing the art of acting, and leaving Society out of the question. There is no such thing as a Society actress, any more than there is a Society clergyman, or a Society General, or a Society doctor, or a Society gravedigger. When a man or a woman goes on the stage and acts for money, he or she becomes as much a "pro" as a ballet-girl who took to the stage from step-climbing, or the clown who was apprenticed to the profession from the workhouse. I presume what is meant by the inspired paragraph is that the Queen will select for this special favor some actress who was in Society first and on the stage afterward, rather than one who was on the stage first and in Society afterward. Now, if the advisers of the Queen are wise they will suggest that, as a recognition of good work and earnest endeavor to raise the tone of theatrical entertainment, Her Majesty should celebrate her return to a patronage of the amusements of the people by sending for Mr. Irving and his company. His play has this advantage to recommend it to the Court: it is by a German author.

The French translation of Hamlet made by MM. Samson and Cressonnels, in which Sam Bernhardt scored an instant failure recency at the Porte Saint Martin, Paris, was profoundly liberal, but they took execrable liberties with the text, nevertheless. When Polonius, speaking of the players to Hamlet, says he will "use them according to their desert," Hamlet replies: "Odd's bodikins, man, must be done. Use every man after his desert, and who shall scape whipping? Use them after your own honor and dignity! The less they deserve the more merit is in your bounty. Take them in! This prose passage MM. Samson and Cressonnels have put into verse as follows:

Bien mieux, monsieur, bien mieux. Il n'est point,
sur l'homme, un
Un homme qui, traité selon son seul mérite,
échapperait aux coups. L'humanité s'effrite
Comme un vieux mur.

Ben: Perley Poore in the Boston Herald-Examiner says that in the Spring of 1857, he was in the Patriarch's Daughter, supported Miss Clifton. There was some good work in the play, but the delivery of the high-faloot language of a hundred years past was a little slow and a well-mannered lady of our time was a regular travesty. There was nothing droll or remarkable in seeing Francis Pickens, or Tullin, nor in any of the leadership, nor in any other characters in high-toned dresses; but at the most tragic and pathetic crisis of this play, Mordant was called upon to bestow a violent curse on Lady Maitland, and there being no illusion whatever in the play, he appeared to the audience, simply and unobtrusively, a disclosure of a very delicate person between Forrest and Miss Clifton. The play was uproarious. Unfortunately, the broadcloth coat shows a dismal quality in a toga, and when Forrest retreated to his embrace, the flour or pearl powder which had been necessary to reduce Miss Clifton to brilliant complexion to the fainting scene, lay in an oval print on his left breast, revealing, according to the spectator's fancy, the view of a beautiful cheek or the print of a balustrade.

BOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 24, 1874. Permanent address, Augusta, Me., or old Washington street, Boston, Mass.

CHAS. H. BRADSHAW.
Disengaged for season of 1876 and 1877.
Address care of Lotta Co., en route.

GEORGE KYLE. A hit as Professor Mookful Alice Harrison's Hot Water Company. ("Bran Away.") Address, 340 West 34th Street, N. Y.

JOHN MARBLE.
Comedian. At liberty.
209 E. 74th Street, New York, or MINNION.

M HARRIS AND CARLOS ST. AUBYN.
Duchess and Stage Manager.
Lilly Clay's Adamantine Eden Company.

MADAME RAULINRE & CO. 18 East 17th St.
Ball Dresses, Stage and Fancy Costumes. Sam-
ples on hand for selections.

M. RICHARD MARSTON.
Scenic Artist.
Madison Square Theatre, New York.

MISS LOUISE MOLDENH.
Address Simmonds & Brown, or 395 Henry St., Brooklyn

M **Eccentric Comedy.**
Address this Office.

MISS ADÈLE GODOY.
Soubrette, Ingenue and Boys in English. La
Royal Dramatic co., Netherlands. Address Mirror.

M 138 MARIE HILFORD.
Leading or Juvenile.
Address Mission office.

MISS MARGARET MILLER.
Leading Juvenile. Address Agents.

IV	Soubrette.	Address MIRROR.
MISS ANNIE DOUGLAS.		

MISS EVA FARMINGTON:

MISS HATTIE BAKER.

MISS MARIE TAYLOR.

Address MINNOR.

MR. J. W. HAMMOND.

MISS MARTHA WREN.
Leading Singer Southeastern and Home W.

Shook and Collier's Union Square company in A Pr
oner for Life. En route

M ISS KESIE MORROW.
Juvenile.
Address New York Museum.

M ISS ANNIE WAKEMAN.
Address Museum.

M ISS ADELAIDE CHERRIE.
Address N. Y. Museum.

M ISS EMMA LAWSON.
Eccentric Old Woman.
Address Museum.

M ISS ANNIE MORROW.
Address Museum.

M ISS EMILY HEADLAND.
Elementals.
Address all communications to Museum Office.

M RS. JENNIE FISHER.
Lala with Dion Bonamanti, Chamberlain, Palace and Singing Old Woman. Address one East and St.

M ISS ROSE LEE.
Soprano. Address Museum, Blackmore, Denmark Avenue, London England.

M ISS STELLA REES.
Leading Lady.
Address Museum.

M ISS ADA CAVENDISH.
Address all letters to 1 Broadway Square, C., London.

M ISS EMELINE DUFOUNT.
Address Museum.

M ISS LEONORA BRAMM.
Soprano.
London, England.

M RS. SCOTT SIDDONS.
Address care of Mr. Lombard, 200 N. 1st Street, W. London, England.

M ISS ADELE BENTON.
Juvenile. Care of Lombard, 200 N. 1st Street, W. London, England.

M ISS LAURA LAWRENCE.
Address Museum.

M ISS LINDA DIETZ.
Soprano, engaged.
St. James Theatre, London.

M ISS ADA WILSON.
Leading and Singing.
On tour in England.

M ISS ROSE BAKER.
Columbia Theatre.
London, England.

M ISS MARY FERGUSON.
Address Museum.

M ISS KATE HALL.
Soprano, light opera or ballad.
Soprano address New York Museum.

M ISS PAULINE DUFFIELD.
Singing Balladists, Engaged in Juvenile.
Address Museum.

M ISS MABLE STANTON.
Leading Lady.
On tour in England for revivals of Juvenile.
Address 100 Broadway, New York.

M ISS MAUD GARDNER.
Juvenile.
Address Museum.

M ISS MARIE C. BLACKBURN.
Leading Actress.
Address Museum.

M ISS CAROLINE NATHAN.
Juvenile.
Address Museum.

M ISS MAMIE B. JONES.
Address in care of this Office.

M ISS LUCILLE WENDT.
Prima Donna, Vocalist, Opera Company.
Address Museum.

M ISS JOSEFA PROWELL.
With Child and Singing in Juvenile.
Permanent address care of Museum Office, London.

M R. J. P. SULLIVAN.
At Harry Kavanagh in New York, New York, N. Y. Address New York.

M R. JOHN J. WILLIAMS.
At the Museum in Academy of Music, New York.

M R. OWEN FERRIS.
At the Museum in Academy of Music, New York.

M R. JAMES L. CARRARY.
With Clara Morris. First Old Man, New York.

M R. JOHN T. MALONE.
Address Museum.

M R. FRANK WILLIAMS.
Address Dr. W. and Street, New York.

M R. FRISON WELANDT.
First Old Man, New York.

M R. J. V. FINE.
First Old Man, New York.

M R. WALTER WILSON.
Address Museum.

M R. H. D. WALDROW.
Juvenile and Light Comedy.
Address N. Y. Museum.

M R. O. W. RAGLE.
Lead Jan in Music.
Address Adels Company.

M R. CORNELIUS MATTHEWS.
Mathematical.
Address Museum.

M R. JAMES OMARA.
At Harry.
Address Court Street, 100 Clark St., Chicago, Ill.

M R. HENRI LAWRENCE.
First Old Man.
Address Museum.

M R. ERNEST LINDEN.
With Music and Singing.
St. James Hall, London.

M R. ED. P. TEMPLE.
Address Museum.

M R. WALTER MORTON.
Utility and Proprietor.
Address Philadelphia P. O.

M R. BARRY SULLIVAN.
On tour England, Ireland and Scotland.

M R. WALTER OWEN.
Address Museum.

M R. FREDERIC DARRELL.
Tenor and Juvenile.
Address care Museum.

M R. G. D. CHAPLIN.
Address 225 West 11th street, New York City.

M R. CHAS. G. CRAIG.
Address N. Y. Museum.

M R. JOSEPH JACKSON.
Character and Harrier.
Address this office.

M R. F. A. DENNISON.
Address this office.

M R. BENI MAGINERY.

Stage Types.

NO. 1.—THE ACTRESS' MOTHER.

There are three types of mother in the theatrical profession—the stout and chumpy, the tall and raw-boned, and the slight and skinny. The stout mother is generally an old actress herself, skilled in affairs of the stage, reminiscent of bygone times and regretful, passed away stars. She has started as the infant in Pizarro, or the Duke of York in Richard Third; has risen in the dramatic horizon up to the perdition of Juliet and Rosalind, and has declined in the evening of her days to do the Nurse and Mrs. Malaprop. She is kind-hearted; jealous of her daughter's position, which renews her own youth; tolerant of jokes even when rather high in favor, and tells a good story herself. Her favorite wear is a maroon-colored merino dress with a Paisley shawl and an uncompromising bonnet. Her chosen drink is beer, and her greatest luxury is a supper of tripe and onions, taken in company with her daughter at their own fireside.

The raw-boned mother has mostly been a stirring woman of business, often an advocate of woman's rights and a denouncer of woman's wrongs. She dresses in black silk, with a turban hat and a hearse-like plume atop. Her jewelry clanks like fetters; her mouth is like the slit in a post-office window; her teeth are of the dentist's make. Her favorite beverage is black coffee with a dash of brandy, and she is a potent devourer of underdone beefsteak. Need it be said she keeps a sharp eye on her daughter. No one who has less than half a million can dangle round, and the girl is taboo to all the profession. She has brought her daughter up to the stage as a speculation, because, not being in a position, peculiarly, to exhibit her merchandise in the marts of society, she is, sooner than not show her at all, to put her on view by the aid of the stage. When her daughter does catch her matrimonial prey, be assured the raw-boned mother will share the spoil.

The skinny mother is, as a rule, the widow of a soldier, reduced by the proverbial ingratitude of republics to earn her own living. She works a little in various useless trifles, writes a little in the feeble goody-goody story line, or describes the fashions to be seen at the fashionable milliner's, from whom she exacts a mild sort of blackmail. She is the terror of managers, whom she is always bothering about her daughter's talent and beauty; and the dread of editors, whom she worries with wishy-washy articles of no sort of interest to the public, and demands for free tickets to all sorts of entertainments. For the skinny mother is insatiable in her chase after excitement. Her chosen beverage is stray tea and a drop of gin of a night, but with all her little peculiarities she is a good little shriveled-up sort of body, with a sharp tongue but a kind heart. She "will speak daggers but use none," and she would scorn to sell her daughter for a mess of pottage.

Oh, well, don't let us be too hard on any of the three kinds of mothers. They have a hard row to hoe. To steer a girl safely through the shoals and quicksands of the dramatic life; to fight her battles with managers and propitiate critics; to cook, wash, scrub, and generally do for probably half a dozen children, all dependent on the actress' salary, requires qualities of head, heart and muscle not to be sneezed at; and in very truth the lot of an actress' mother, like Gilbert's policeman, "is not a happy one."

Play Decorators.

A most pernicious custom has of late been frequently adopted in presenting legitimate, especially Shakespearean, works so overlaid with gorgeous trappings and costly, showy material, that in the interests of art a protest should be entered against the proceeding. No thinking person would, or could, refuse praise to a rich but appropriate setting forth of such works in scenery, costumes and appointments; but when the stage is used merely as a tailoring and millinery exhibition under cover of the proper presentation of standard works, and when the scenic painter's art becomes too glaringly important, while the upholsterer vies with the others in overloaded ornamental material—always under the same plea—the question may well arise as to the origin and the value of these absurd and offensive acts of vulgar display. We use this expression advisedly, because, although tailoring, millinery, scene painting and upholstery may each contain within themselves many points of excellence, they become when thus obtrusively put together, by the mere expenditure of money, heterogeneous and discordant.

The latest modern fashion of certain managers is one very frequently adopted by shoddy citizens when launching themselves upon society and creating an "establishment." These nouveau riches give carte blanche to a decorator and he generally runs riot through every period and school of plastic, mural, ceramic and furnishing arts with a haphazard daring which occasionally produces a tolerably rich effect, but generally results in a pitiable exhibition of incompetence. The ambitious manager looks out, in his turn, for a decorator, to whom he likewise gives carte blanche. This person, unlike the one employed by the shoddyite, is nearly always afflicted with an artistic bias or an aesthetic craze. This craze is nearly always impetuous. Added to this objectionable personality, they almost always ride rough-shod over the departmental heads in the theatre, utterly ignoring all and every claim they may advance to a knowledge of their own particular provinces. It is not many days after the "play decorator" has entered upon his duties, after his own arrogant fashion, that the whole inner world of the theatre becomes anything but an abode of peaceful industry. Discontent and a lack of earnestness come over the workers in this busy hive when this self-asserting presence makes itself felt.

Where these "play decorators" disport themselves only amid dresses, scenery, and properties, the results are manifest at an early stage of their proceedings; but where, by the dictum of the manager, they are allowed to run riot through the poetry of the play by new readings, new renditions, interpolations and omissions, they become demonic in their effects upon the actors. When they are accorded this license they attack the unfortunate play on every side, and nothing therein is sacred in their eyes. If the evil wrought by these "play decorators" terminated at this point it would be bad enough; but when further license is granted to them and they are permitted, nay requested, to direct the business of the stage and assume the duties of a stage manager, the result is chaos.

These gentlemen generally consider that what is old must perforce be bad; for indeed their idea of excellency is represented by novelty, and as their novel ideas are generally quite unsuited to the subject, the result is mere impotence. If they were to choose a motto they might appropriately adopt the single word "Innovation," and for a coat of arms they might select a bull rampant upon a field of broken crockery.

The evil is aggravated a thousandfold when the "play decorator" is permitted to select the artists to personate the characters in the long-suffering work. That lack of knowledge, or that cranky bias, which they exhibit in color, form, method and effect, is generally accompanied by total ignorance of the peculiar abilities needed for the delineation of character, and a play cast by these "play decorators" is always deficient in strength where it is most important, and exhibits weakness in all its parts. The effect of all this upon the public is invariably bad. The ambitious manager, while spending fabulous sums through the medium of the "play decorator," has felt himself impelled to advertise and puff the forthcoming production by every means in his power, thus creating a natural curiosity on the part of the public to witness the gorgeous effort.

It is only upon the night of production that the "play decorator" meets his Nemesis at the hands of the judicious, who in their hearts curse his vulgar display, his pretentious impudence and his gross ignorance. The crowd, indeed, swallow his gilded nostrums, although they find the after-effects very unsatisfactory.

Personal.

HARRIS.—Cards are out for the wedding of Miss Minnie Harris, daughter of William Harris, manager of the Howard Athenaeum, Boston, on Sunday next, the ceremony to take place at the residence of the bride's father, Mr. Samuel B. Sterne is the groom.

SEVENTH.—The Seventh Regiment is making arrangements to visit the Park Theatre to see The Leather Patch and give it a burrah. Instead of devoting one night to the entire regiment, companies will visit the theatre on different evenings, beginning in about a week.

WEBB.—It has often been wondered why Mrs. Harriet Webb, the elocutionist, who possesses marked dramatic talent and a handsome presence, does not adopt the stage. But the lady prefers to devote herself to teaching, reading and occasionally acting with amateurs. Last week she appeared in Brooklyn with The Amaranth and gave an admirable presentation of Countess Zicka in Diplomacy.

DAVENPORT.—Fanny Davenport, having had some difficulty about her Chicago date, will play in Cedar Rapids and Detroit and take a brief rest in the latter city during the coming fortnight. Miss Davenport will play an engagement of two weeks at the Star Theatre in Fedora, opening on Easter Monday. At its conclusion the company, headed by Sara Jewett, will present the drama for three weeks in Canadian cities.

ELLISLER.—Effie Ellsler (Mrs. Frank Weston) presented her husband with a daughter on St. Patrick's morning. The interesting event took place at Troy, N. Y., where the lady had played the two nights previous in Woman Against Woman. Mother and child are doing well. Miss Ellsler will resume her tour at St. Louis on April 4 and in order to fill out the original term of her tour she will play two additional weeks. The dates missed during her illness will then be duplicated. The company's board is being paid by Manager Klaw during the idle time.

Letter to the Editor.

THE HOOP OF GOLD.

MOULTONBORO, N. H., March 21, 1886.

Editor New York Mirror:

DEAR Sir:—Permit me to state through the columns of your paper that I am in no way connected with the snap company known as Lennox's Hoop of Gold at present touring New England and reluctantly using my name as joint star with his wife, Beatrice Lieb. My interest in the former Hoop of Gold organization remains to the extent of \$400 to be collected (if).

Respectfully yours, ARTHUR MOULTON.

ANNA M. QUINN.

As Mrs. Nelson, Sully's Corner Grocery Co. No. 2.

SAM CHARLES.

Shinner Muggs, Muggs' Landing Co.

Address either as per route, or MIRROR.

ANNIE WOOD.

With Harrison and Gourlay Co. Permanent address, 20 East 25th Street, New York. En route.

ALFA PERRY.

H. D. BYERS.

With Joseph Murphy, season 1885-86.

BLANCHE CHAPMAN.

Prima Donna Soprano. At liberty.

Address John Templeton, Opera Office, 1145 Broadway.

ARE YOU GOING TO EUROPE?

If so, call upon or write to EDWIN H. LOW (ten years with National S. S. Co.) U-TOWN STEAMSHIP TICKET OFFICE, 947 Broadway, (2d floor), bet. 2nd and 3rd streets, Madison Square, New York, where

SPECIAL RATES

Will be given to the Theatrical Profession.

Mrs. Augusta Foster.

HEAVY LEADING BUSINESS.

SALVINI, Season 1885-86.

EDWIN BOOTH, Season 1886-87.

Ed. H. Van Veghten.

Characters and Singing Business. With Little Tycoon Co., Temple Theatre, Philadelphia.

Permanent address, MIRROR.

Joe Armand.

LEADING TENOR. FORD'S OPERA CO.

At liberty after March 8.

Address care JOHN TEMPLETON, 1145 Broadway.

Griffith Morgan.

SCENIC ARTIST.

Studios and permanent address, 387 Franklin avenue, Brooklyn, N. Y.

Sydney Chidley.

SCENIC ARTIST.

Vernon Avenue, Flatbush, L. I.

Miss Sadie Bigelow.

As COUNTESS ZICKA and AMERICAN GIRL in

Moths. Wallack's Theatre Company. En Route.

Lillian Hadley.

LEADING BUSINESS with W. J. SCANLAN CO.

Season 1885-86.

Address SIMMONDS & BROWN.

Miss Kate M. Forsyth.

LEADING BUSINESS.

Address MIRROR.

Inez Rochelle. Georgia Cayvan

PRINCESS ZULIESKI.

in

Mayo's NORDECK, Season 1884-5.

LEADING LADY

SHOOK AND COLLIER'S

A PRISONER FOR LIFE CO., 1235-86.

Disengaged Next Season.

Address SIMMONDS & BROWN.

Mr. Dan'l Sully.

DADDY NOLAN

in

THE CORNER GROCERY.

Address, W. O. WHEELER.

Business Manager.

THE TRAGEDIAN.

Frederick Warde.

Time for season 1886-87 now booking.

ROBERT C. HUDSON.

136 Jefferson Avenue, Brooklyn, N. Y.

Fanny Gillette.

WITH

STANDARD DRAMATIC COMPANY.

Juliet, Parthenia, Julia, Pauline, Lady Macbeth, Desdemona, Lady Anne, Marco, Calantha, Mercedes.

Honey-moon, Our Boys, East Lynne, Widow Hunt, Dora, Love's Sacrifice. Season 1886-87 with starworth company.

Fred. Dixon.

LEADING COMEDIAN, EMMA ABBOTT CO.

Great success as Ko-Ko. Disengaged for Summer.

Address Mrs. F. DIXON, Costumer, 235 W. Madison Street, Chicago.

Can furnish amateurs with magnificent set of Mikado costumes, orchestration and properties. Other operas in stock.

Wm. Cullington.

As ABE NATHANS in SHADOWS OF A GREAT CITY.

Permanent address, BOX 210 NEW ROCHELLE, N. Y.

G. Herbert Leonard.

GENERAL ACTOR.

DISENGAGED.

Address A. O. of F., 101 East 14th Street.

Miss Helen Bancroft.

Address MIRROR.

Walter Bentley.

LEADING ACTOR. DISENGAGED.

Address care of NEIL McCALLUM, 19 Spruce Street, City.

Fanny G. Bernard.

LEADING JUVENILES, SOUBRETTE, ETC.

At liberty after Jan. 1, 1886. Address MIRROR.

George W. Sammis.

Manager Young Mrs. Winthrop company.

Address Madison Square Theatre.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVANS.

Season 1885-86.

Address N. Y. MIRROR.

Olga Brandon.

Address N. Y. MIRROR Office.

S. W. Laureys.

Professor of the Art of Costuming.

30 Broadway, opposite Stewart's.

Byron Douglas.

WITH M. B. CURTIS.

Season 1885-86.

Maggie Arlington.

LEADING BUSINESS.

Address this office.

Adele Clarke.

Juveniles, Soubrettes or Character Business.

Address 30 7th Avenue.

Reginald G. Martin.

Address LOW'S EXCHANGE.

(Uptown Steamship Office), 947 Broadway, bet. 2nd and 3rd streets, Madison Square, N. Y.

Frank Knowland.

Leading Juvenile.

Permanent address, care MIRROR.

Walter Hubbell.

HEAVY LEADING BUSINESS.

Address Agents, or N. Y. MIRROR.

Amy Ames.

As VIOLET, in Hoyt's TIN SOLDIER.

Season of 1886-87.

W. C. Crosbie.

Immediate success as SNAIGS, in SANGER'S

BUNCH OF KEYS.

Address MIRROR, or en route.

C. W. Dungan.

BARITONE. McCALLUM OPERA COMPANY.

Season 1884-5-6. Address MIRROR.

Inez Rochelle. Georgia Cayvan

PRINCESS ZULIESKI.

in

Mayo's NORDECK, Season 1884-5.

LEADING LADY

SHOOK AND COLLIER'S

A PRISONER FOR LIFE CO., 1235-86.

Disengaged Next Season.

Address SIMMONDS & BROWN.

Patti Rosa.

STARRING IN

ZIP and BOB.

By authorization of LOTTA.

Kitty Cheatham.

Recent success as DAISY BROWN, in THE

PROFESSOR.

Disengaged for Singing Soubrette or

Light Opera.

Address New York Mirror.

W. A. Whitecar.

EDGAR. AUFIDIUS.

CASSIO. FLAVIUS

WITH SALVINI.

John Howson.

AMERICAN OPERA COMPANY.

Address Actors' Fund Office.

Miss Rose Levere.

LEAH, THE FORSAKEN.

Address MIRROR Office.

Charles B. Hanford.

Season 1885-86 specially engaged for

AGEON, in THE COMEDY OF ERRORS.

with

ROBSON AND CRANE.

Gertrude Kellogg.

Leading Business.

Permanent address,

24 Fourth Place, Brooklyn, N. Y.

Willard Brigham.

(Late with T. W. Keene, W. E. Sheridan and George

C. Mifs.)

Heavy Leads. At Liberty.

Address Agents.

Louise Rial.

Specially engaged for

EDITH GRAHAM in LACEY PLANTER'S WIFE.

En route.

Mark Smith.

THE BLACK HUSSAR.

Ed. A. Stevens.

Business Manager

EFFIE ELLSLER.

Jacques Martin.

With Shook and Collier's

A PRISONER FOR LIFE COMPANY.

NOTHING IF NOT ORIGINAL.

GEO. W. JNE

Advance Manager.

Western Address, JUNE'S CHOP HOUSE,

Indianapolis, Ind.

Wil. Lackaye.

RICHARD in MAY BLOSSOM.

Address MIRROR.

Fanny Reeves.

Eugene A. McDowell.

154 W. 25th Street.

Elvie Seabrooke

AS MARY BLYTHE.

Thomas Q. Seabrooke.

AS MARY JEWELL.

COLVILLE'S WORLD.

Address 112 E. 3rd street.

Helen Harrington.

CONTRALTO, MALE CHARACTERS.

Second season Adelaide Randall's Bijou Opera Co.

Address MIRROR.

Edwin Booth

Letters may be addressed care New York Mirror.

ST. LOUIS, MO.

Grand Music Hall

SEATING CAPACITY, 1,600 OPERA CHAIRS.

ENTERTAINMENT HALL

SEATING CAPACITY, 1,500 OPERA CHAIRS.

Both Halls thoroughly equipped with new scenery and stage appointments.

DIMENSIONS OF STAGE.

GRAND HALL, 62x150 feet.
ENTERTAINMENT HALL, 36x65 feet.
Proscenium, 15 feet.

Acoustics absolutely perfect. Lighted throughout by incandescent lights. Improved heating and ventilation. Location unsurpassed.

First-Class Attractions Only.
The Sunday performance, Address
J. H. JOHNSTON, General Manager.

BIDWELL'S

New Orleans Theatres

ACADEMY OF MUSIC,
GRAND OPERA HOUSE

AND

ST. CHARLES THEATRE.
THE ONLY FIRST-CLASS STANDARD THEATRE IN THE CITY.

Playing only First-class Attractions.

FOR THE SEASON 1886 and 1887, apply to
D. BIDWELL, Proprietor and Manager,
New Orleans.

OWENS'

Academy of Music.
CHARLESTON, S. C.JOHN E. OWENS, Proprietor and Manager
WILL T. KEOGH, Assistant Manager

Address WILL T. KEOGH, Assistant Manager.

"Twirl All Come Out in the Wash."

TONY HART'S

NEW TOPICAL SONG.

"Twirl All Come Out in the Wash."

Written for this popular comedian by "F. Balzano"

(M. H. Balzano), author of "Hush, Little Baby, Don't You Cry," Etc.

The greatest TOPICAL HIT that has ever been written. The hit for each performance as Kate Castle, Ed. Reed, Jacques Kruger, Adah Richmond, Lotta M. George, A. Knight, Roland Reed, Sol Smith, Emma, Lily, Dorothea, Charles Reed, Harry Wood, Lillian, Marjorie, Lou, Lillian, Laura, Bert, Allen, Leonard, May, Howard, George, Parker, Louise, Lora, and others.

The comedienne couple will be out for TWO WEEKS ONLY in person who need authentic programs of the most of Five 2-cent stamps. For exchange and communication by letter to:

C. D. BLAKE & CO., Publishers,
118 Washington Street, Boston, Mass.

AMERICAN TOUR

Of the Distinguished English Actress,
Miss

Adelaide Moore,

under the personal management of Mr. W. J. Sargent.
REPERTOIRE—Romeo and Juliet, As You Like It, The Merchant of Venice, School for Scandal, Lady of Lyons, Etc. Address per route.

GREAT SUCCESS OF

LOUISE BALFE.

In John Harrison's Great Play,

DAGMAR.

A. L. ERLANGER, Manager.

Address per route of Mission office.

FOURTH ANNUAL TOUR OF 1886

J. C. STEWART'S

Two JOHNS COMEDY

COMPANY.

The largest, funniest and most successful comedy organization travelling.

TIME ALL FILLED.

A. Q. SCAMMON, Business Manager.

HOOP OF GOLD.

I hereby notify managers of theatres and halls that my authorized agent only is empowered to make arrangements for the performance of the above drama. All contracts, meanwhile to be valid, must be made for me and to my name. Managers permitting the piece to be played in their theatres on any other authority will incur penalties. MORTIMER MURDOCH,
New York, March 24, 1886.

Marie Prescott

AT LIBERTY SEASON 1886-87.

JAMES OWEN
O'CONOR
AND HIS
Tragedy Company."O'Conor is McCullough's legitimate successor."
MANAGER EDWARD SHERIDAN.
Address en route.

J. HENRY RICE, Manager.

EN TOUR.

Rose Coghlan.

-IN-

OUR JOAN.

Written by the author of FORGET-ME-NOT.

SUCCESSFUL EVERYWHERE.

CLINTON J. EDGERLY, Manager.

JOHN E. WARNER, Business Manager.

With H. S. TAYLOR, 23 East 14th St., New York.

EDWARD WARREN.

Leading juveniles and light comedy. At liberty for season 1886-87.

En tour with Mlle. Rhea.

Dr. Botcherba (Unusual Match), Henri Sartoris (Fool-Prone), Henri Laverdier (Dangerous Game), Count Strani (Power of Love), Count de Varville (Camille), Spanish (Country Girl), Lawpelle (Pygmalion and Galathea), Address.

SIMMONDS & BROWN, or NEW YORK MIRROR.

FOR SALE.

A Lot of Entirely New Scenery, Complete.

First Act & Rocky Pass. Elegant Photo Frames in nickel and plush.

Address

EDWARD PRINCE,

Richmond House, 34 East Twelfth Street.

Manager, Partner or Backer

WANTED

FOR NEXT SEASON.

Moderate capital with services of self or representative. Most valuable established Theatrical enterprise. Second annual tour of a first class pronounced success. New play; strong lady star; great printing; novel advertising. Everything secured. Full investigation courted. Quick return to right party.

MARION, care J. J. Spies, 866 Broadway.

THE OPERA OFFICE

1148 Broadway, New York.

MANAGER, JOHN TEMPLETON

Y TEMPLETON OPERA CO.

and the

"ORIGINAL MIKADO."

Furnishes Managers, Artists and Musical Associations Companies, Operas, Orchestras, Engagements, Manuscripts, Everything.

T. H. WINNETT.

Solicits applications at all times from recognized standard combinations. Managers of first class theatres desiring the best attractions this and next season, communicate immediately.

T. H. WINNETT,

866 Broadway, New York City.

E. P. SMITH & LODGE BEN

Comedians.

BENNETT and MOULTON OPERA CO.

Seventh Season.

Address New York Mirror.

THOMAS SERRANO ELSIE

Dramatists.

Address N. Y. Mirror Office.

W. BUSCH, Playwright.

Author of Brother Jonathan, The Tower of Babel, La Parvenue, The Road to Ruin, etc. For novelties address 1212 Spruce Street, St. Louis, Mo.

THE EAVES

COSTUME CO.

Leading American Costumers.

63 EAST 15TH STREET, NEW YORK.

Largest newly made wardrobe on hire in America. Complete outfits for all the operas and costume plays. Out of town parties should write for estimates before contracting elsewhere.

Goods sent C. O. D. everywhere.

HAWTHORNE

896 BROADWAY.

Costumes designed and manufactured TO ORDER ONLY. No wardrobe for sale or rent.

N. B. On May 1 shall remove to 4 EAST 30TH STREET, between Broadway and 5th Avenue.

MME. P. A. SMITH.

Dress-Making in all its Branches.

Particular attention given to theatrical costumes.

117 WEST 28TH STREET, NEW YORK.

COPYING.

MRS. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER

24 WEST 9TH STREET, N. Y.

SCOTT MARBLE, Playwright.

Author of Furnished Rooms, Muggs' Landing, Ten-Mile Crossing, Over the Garden Wall, Silver Spur, etc. Permanent address, No. 4611 Champlain Ave., Hows & Humors' Atty., Chicago, Ill.

Sosman & Landis
SCENIC STUDIO,
CHICAGO, ILLINOIS.

ALWAYS BUSY. THE DULL SEASON IS NOT DULL FOR US. OUR ELEGANT ARTISTIC SCENERY, LOW PRICES AND SQUARE DEALING IS WHAT DOES IT.

Our Corps of Artists are now Hard at Work on Scenery for Opera Houses and Halls at the Following Places:

Titusville, New Castle, Franklin and Bel Vernon, P. Niagara Falls, Oswego, Franklinville, Peshigo and Warsaw, N. Y.; Tranton, N. J.; Westport, N. Y.; Houston, Miss.; Springfield, O.; Ocala and Rockport, Mo.; Weeping Water and Western, Neb.; Burden, Atchafalpa and Estabrook, Kas.; Barr Oak, Mich.; Blairville and Eastville, Iowa; Colby, Wis.; St. Augustine and Deland, Florida; Cedarville, Wapavoseta and Defiance, Ohio; Sprague, W. T.; Walford, Ont., and New Madison Street Theatre, Chicago.

32—COUNT THEM—32
Get our Prices before buying elsewhere.
IT WILL PAY YOU.

BIG HIT!

Our garments are said by those who have worn them to be decidedly

The Best in Point of Style, Fit,

Workmanship and Price.

All that tends to make a perfect garment we do, as our customers testify.

OUR SPRING AND SUMMER

STOCK

for 1886 is now complete with newest novelties, and staples and varied enough to please the most fastidious, ranging in price from \$20 suits, trousers \$5, and up. Prices the lowest. Workmanship the highest. Once a customer, always a customer. A liberal discount to the profession. Samples and self-measurement chart mailed on application.

J. B. DOBLIN & CO.,

Tailors and Importers, 134 Bowery, New York.

BRUCELINE.

The only remedy on earth that restores Gray Hair to its ORIGINAL COLOR in fourteen days. It is not a dye. PRICE \$1.00 A BOTTLE.

New York, March 8, 1886.

DEAR SIR:—I am glad to tell you that your "Bruceline" has completely restored my beard and hair to its original color, and I strongly advise all who are falling into the same sad yellow hair and don't like to acknowledge it, to use Bruceline.

BRUCE'S HAIR TONIC

imparts vitality, restores the blood vessels of the hair to their normal vigor, and causes hair to grow on bald heads; strengthens weak hair and prevents it from falling out. PRICE \$2.00 A BOTTLE.

Bald heads treated free until cured. Send for book of testimonials to

M. BRUCE,

194 Sixth Avenue, New York.

Goods will be sent on receipt of price.

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry

BENEDICT BROTHERS,

ONLY STORE, 171 BROADWAY.

Corner Cortland Street, N. Y.

SEASON 1885-86.

TO THE PROFESSION.

Huntley House, Harbor Island.

MAMARONECK, WESTCHESTER CO., N. Y.

Twenty miles from the city.

The house is pleasantly located in the harbor, half a mile from the railroad station and quarter of a mile from the mainland.

For particulars relative to board, etc., address

J. T. HUNTLEY

THE RESORT OF THE PROFESSION

EUGENE BREHM.

to Union Square, New York.

The choicest refreshments always on hand.

ALSO NOTARY PUBLIC.

HOTEL ABBOTTSFORD.

Cor. 36th Street and 6th Avenue.

VERY LIBERAL RATES.

Ladies Made Beautiful.

STAGE AND STREET COSMETICS.

The Form Beautifully and Permanently Developed by the only Method Known to Science.

The Face, Shoulders, Limbs, etc., all made to harmonize. Flesh increased or reduced from ten to fifteen pounds per month.

THE SKIN BLEACHED BEAUTIFULLY WHITE.

Wrinkles, Pimples, Freckles, Moles, Moth, Blackheads and superfluous hair permanently removed.

Hair, brows and lashes restored and dyed any shade. Birth marks from any cause removed permanently by a Russian method. Deformed or ill-shaped noses made straight to suit the face.

Circulars and endorsements mailed on receipt of 6 cents in stamps.

MADAME LATOUR,

New York's Popular and Reliable Cosmetique,
2146 Lexington Avenue, New York City.

NOTICE

To Stage Carpenters and Theatrical Builders:

Theatrical Stage Hardware a Specialty. Iron Forgings in any shape made to order.

References: Harry Miner and T. W. Moore, of Harry Miner's Enterprises.

Price list sent on application.

C. RECHT,

183 Bowery, cor. Delancey Street, New York.

DION BOUCAULT.

TO MANAGERS OF DIME MUSEUMS AND OTHERS.

Whereas persons representing themselves as duly authorized to issue licenses for the performance of my dramas are misleading managers of Dime Museums, and such persons have no such rights; and whereas no such authority can be conveyed by me excepting by written instrument, duly signed and executed by me, I beg to notify all whom it may concern to have no dealings with such persons. All persons duly authorized will show a document properly executed to them. Managers and others desiring to obtain licenses may apply to

Mr. R. L. NEV. LLE, 342 Broadway, New York.

DION BOUCAULT.

WANTED.
Position as Leading Lady for Season 1886-87.
Address GRACE E. CHAPIN,
Grand Union Hotel, N. Y.H. S. TAYLOR'S
Managers' New Exchange.

23 E. 14TH STREET, NEW YORK.

ROOMS, 1, 2, 3, 4, 5.

In order to meet the many requests for office accommodations made during last Summer and the past season by travelling and local Managers, Stars, Advance Agents, R. P. Agents, Theatrical Printers, Newspaper Correspondents and others connected with the Theatrical Profession, I have succeeded in securing all the rooms on the same floor, with my present office, and they will be fitted up with the latest designed Cylinder Desk, Special Telegraph Office, Telephone and all Messenger Call Boxes; a special clerk will have charge of the receiving and delivering of Mail, etc. The rooms will be made well-ventilated, bright and cool for the summer months, well heated during the winter, and kept open for business from 8 A. M. to 11 P. M. every day the year around.

The larger room will have a limited number of large desks at \$75 00 per year; in another room there will be desk accommodations, with private lockers, for from fifty to one hundred persons, at \$10 00 per year. A Reception room, apart from the others, will be fitted up for the general use of all who engage accommodations, no smoking being allowed.

The offices will be opened May 1, 1886, no contract made for less than one year, and should you desire to make application for either the \$75 00 or \$10 00 desk room, accompany your application by a deposit of one half the amount, which must be made before April 1; make all drafts or orders payable at the Bank of the Metropolis, N. Y. City. There will positively be no desk or office accommodations for others than paid up patrons of this office.

I have already rented desks to Messrs. WM. R. HAYDEN, AL. HAYMAN, W. J. MORGAN LITH. CO., H. C. MINER, J. CHAS. DAVIS, MILTON NOBLES, FRANK L. GARDNER, FRED BERGER, SELLERS & CHAPMAN, J. H. ROBB, CHARLES & THOS. JEFFERSON, JEROME H. EDDY, JNO. E. WARNER, GEO. T. CLAPHAM, HARRY MANN, S. W. FORT, I. FLEISHMANN, MEECH BROS., C. A. STEVENSON, FRED. WARDE, HENRY LEE, J. J. HOLMES, WESLEY Sisson, C. A. WATKINS, COL. W. E. SINN, FORBES LITHO. CO.

My present Agency occupying Rooms 1 and 2, will be conducted as usual, without reference to this "Exchange," but it will be more desirable and agreeable to Managers and Agents desiring to lay out routes to have office room convenient to my own.

My Agency is now so systematically arranged that I can give you the open time of over one hundred Theatres in the United States and Canada.

OFFICE OPEN FROM 9 A. M. TO 11 P. M.
EVERY DAY IN THE YEAR.

I am the authorized agent for one hundred first-class Theatres throughout the United States and Canada. I make no misrepresentations to secure business.

H. S. TAYLOR.

MR. WALTER REYNOLDS'

TOUR OF

A MOTHER'S SIN

IN GREAT BRITAIN.

April 12, Princess' Glasgow; 16th, Princess' Edinburgh; 26th, Tyne, Newcastle; May 3, Grand, Leeds; 10th, Pullan's, Bradford; 17th, Royal, Bolton; 24th, Royal, Oldham; 31st, Royal, Sheffield; Surrey, Grand, Pavilion and Standard, London, to follow.

All communications referring to English tour, to

WALTER HATTON, Esq., THEATRE ROYAL, EDINBURGH.

HARLEY MERRY.

SCENIC ARTIST.

THE STUDIOS, FRANKLIN AVE., CITY LINE, BROOKLYN.

Harley Merry's Scenic Establishment being the largest paint-room in the world, and fitted with all modern appliances, both for painting and building scenery, offers the greatest facility for production of the finest work in any quantity or on any scale of magnitude and splendor.
Postal and telegraph address, FLATBUSH, L. I.

1885 - - SEASON - - 1886

RICHARDSON AND FOOS,

Theatrical Printers and Engravers.

No. 112 FOURTH AVENUE (Near 12th street), New York.

GEORGE PATTERSON, Executor.

First-class Work Only. None but the Best Artists Employed.

Estimates Cheerfully Given. Prices to Suit the Times. Orders Solicited and Promptly Executed with Neatness and Dispatch.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE.

MR. HARRY MINER'S NEWARK THEATRE.

MR. HARRY MINER'S EIGHTH AVE. THEATRE.

MR. HARRY MINER'S MIKADO COMPANY.

MINER'S BROOKLYN THEATRE.

The above enterprises are managed from my General Offices, where all communications should be addressed to

HARRY MINER, General Offices Miner's Enterprises, People's Theatre, New York.

KATHERINE ROGERS.

In Ettie Henderson's great play,

also Dion Boucault's

CLAIRE AND THE FORGEMASTER, HUNTED DOWN.

Address only KATHERINE ROGERS, en route. See MIRROR.

AGNES WALLACE VILLA.

SAM B. VILLA.

EN ROUTE.

Etelka Wardell.

Late ANGELOUQUE DUPREZ in FAVETTE.

Address Agents.

Alfred Follin.

Address J. J. SPIES, 866 Broadway.

Kittie Marcellus.

HIGH SOPRANO. Successful as Second Lady with Lizzie St. Quintan. At liberty for light opera or singing sourette.

Gabrielle du Sauld.

Light Comedy. Emotional Characters. At Liberty.

Address 34 West 26th street, N. Y.

Charles Bennett.

Leading man with Adelaide Moore. At liberty season 1886-87.

Address Hotel Brentwood, N. Y.

Redfield Clarke.

BUSINESS MANAGER STREETS OF NEW YORK

At liberty after June 1, for Juveniles, Light Comedy, or Baritone in Opera. Address Minkon or Actors' Fund